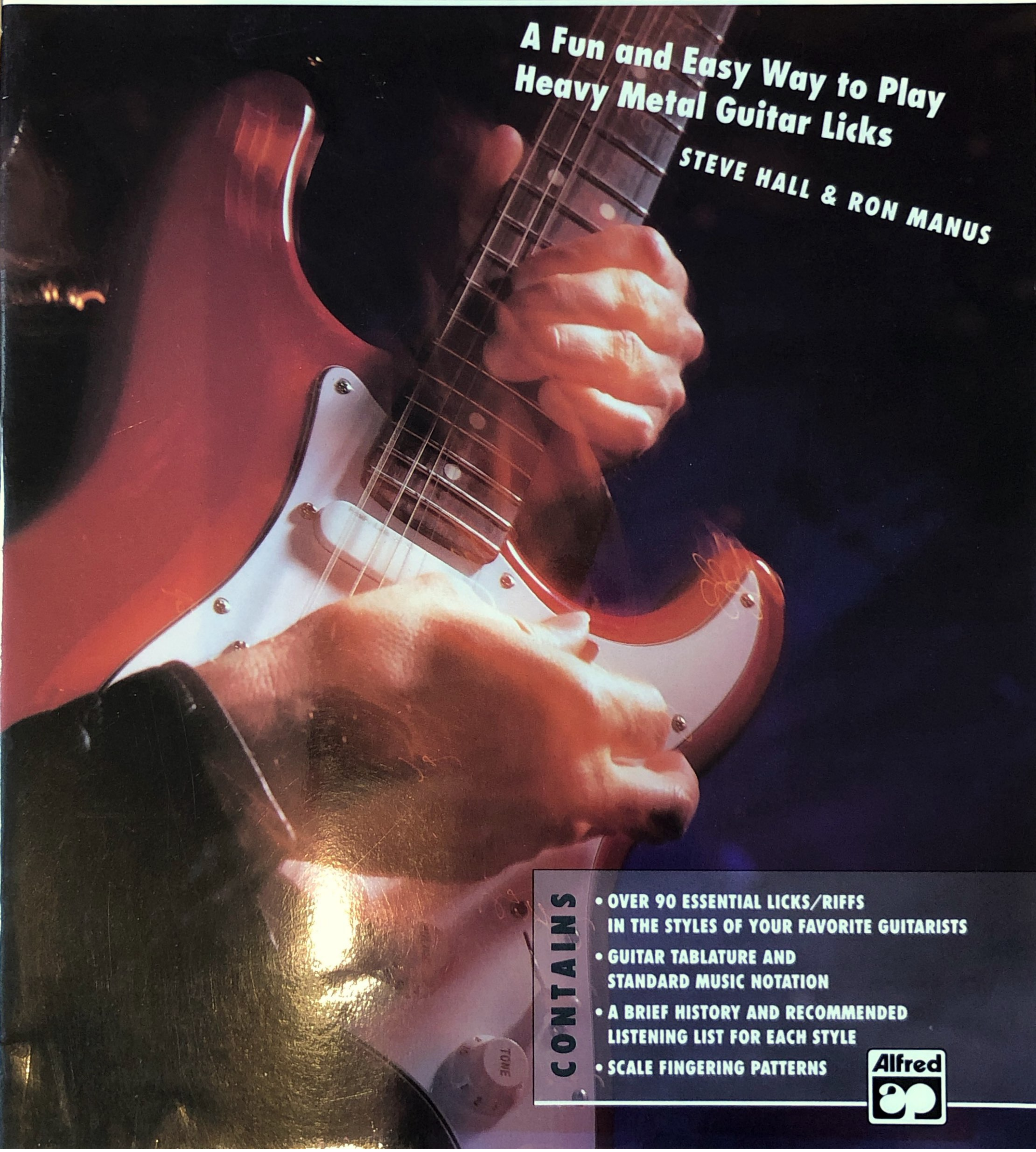
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TAB LICKS

HEAVY METAL

A Fun and Easy Way to Play Heavy Metal Guitar Licks

STEVE HALL & RON MANUS



CONTAINS

- OVER 90 ESSENTIAL LICKS/RIFFS IN THE STYLES OF YOUR FAVORITE GUITARISTS
- GUITAR TABLATURE AND STANDARD MUSIC NOTATION
- A BRIEF HISTORY AND RECOMMENDED LISTENING LIST FOR EACH STYLE
- SCALE FINGERING PATTERNS

Alfred

TAB LICKS

HEAVY METAL

STEVE HALL & RON MANUS

Special thanks to Morty Manus, Patrick Wilson,
Ted Engelbart, Danny Rocks, Dave Black,
David White and Andrew Krueger

Alfred

15,00

TABLE OF CONTENTS

Through exposure to the many different types of heavy metal guitar licks, this book will familiarize you with all the different styles of heavy metal music and will help you become a well-rounded metal guitarist.

A *lick* is a pattern or series of notes which is commonly used as a basis for soloing. *Heavy Metal Tab Licks* will give you an understanding of the different styles of heavy metal music and will show you how easily you can play them yourself.

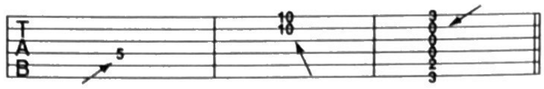
Each chapter in this book has four sections. The first section explains the style of heavy metal to be covered in that chapter and offers suggestions on how it should be played. The second section contains four fairly simple guitar licks, which we will call Easy Licks, in two keys. In the third section are more difficult guitar licks, which we will call Medium Licks, again in two keys. The fourth section offers difficult guitar licks written in the style of famous metal guitarists.

This book has been designed to allow the beginning guitarist to start playing immediately and, with each lick, to learn important techniques that will progress the player to the next level in that section.

All music has been written in both standard music notation and in tablature to allow both the beginning and the experienced guitarist to take full advantage of this book.
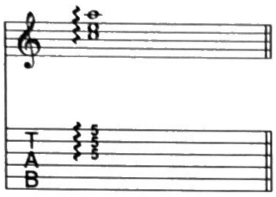
TABLATURE EXPLANATION

Tablature is a system of notation that graphically represents the strings and frets of the guitar fingerboard. Each note is indicated by placing a number, which indicates the fret or finger position to be picked, on the appropriate string. For example:
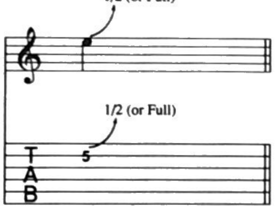


DICTIONARY OF GUITAR NOTATION

Arpeggio
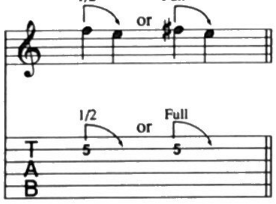


Arpeggio: Strike the notes of the chord shown from the bottom to top. Quickly release each note after striking.

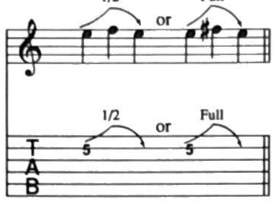
Bends



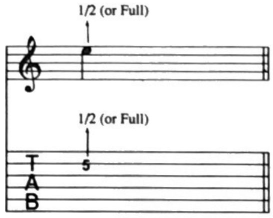
One- or Two-Note Up Bend: Pick the first note, then bend the string to sound up either one or two frets.



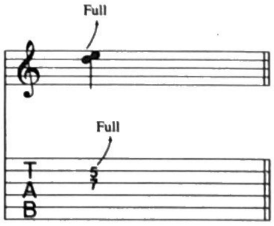
One- or Two-Note Down Bend: Pick the first (bent) note, then straighten the string to sound the lower (second) note.



Pick Bend and Release: Pick the first note, bend the string up one or two frets to sound the higher (second) note, then straighten the string to sound the original (first) note again. Pick only the first note.
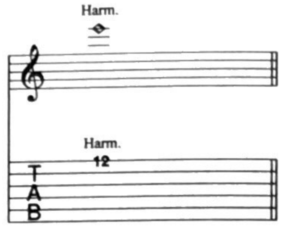


Bend and Then Pick: Bend the first note up one or two frets before picking it. This is usually followed by a down bend.

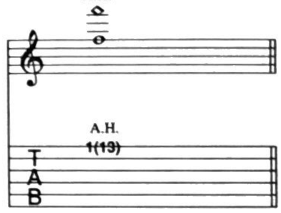


Unison Bend: Pick the lower (first) note slightly before picking the higher (second) note, but before picking the higher note, bend the string of the lower note so it matches the pitch of the higher note. These notes are always picked on adjacent strings.

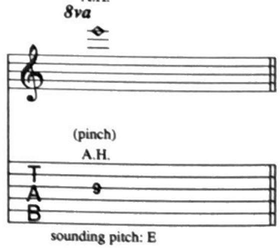
Harmonics



Natural Harmonic: The fret finger lightly touches the string over the fret, and then the string is picked. A chimelike sound is produced.

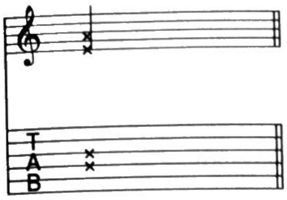


Artificial Harmonic: After the note is fretted normally, the pick hand lightly touches the string at the fret (in parentheses) with one finger while plucking with another.

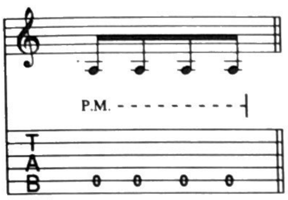


Artificial "Pinch" Harmonic: After the note is fretted normally, add the edge of the thumb or the tip of the index finger to the normal pick attack to produce the harmonic. High volume or distortion will allow for a greater variety of harmonics.

Mutes

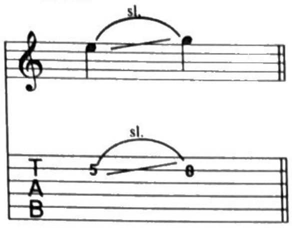


Muffled Strings: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard, and then striking the strings with the pick hand.

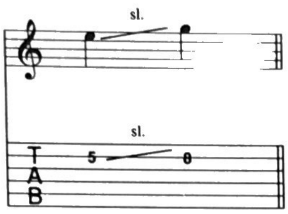


Palm Mute (P.M.): The note is partially muted by the pick hand by lightly touching the string or strings just before the bridge.

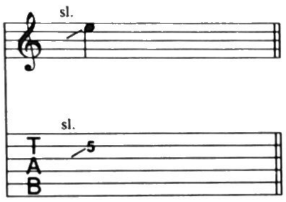
Slides
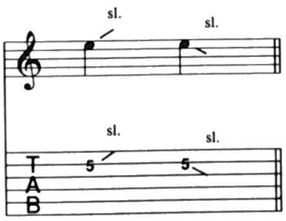


Slide: Pick the lower first note, then slide the fret finger up to sound the higher (second) note. The higher note is not picked again.



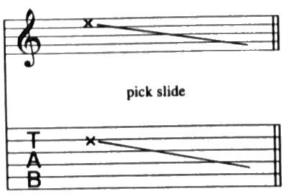
Slide and Pick: Same as the slide except the higher note is also picked.



Long Slide: Strike the note during the slide up to the desired note.

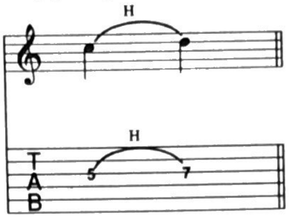


Slide Off: Same as the slide except the fret finger slides up or down an indefinite number of frets, removing the finger tension at the end of the slide.

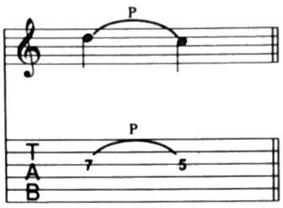


Pick Slide: The edge of the pick slides down the entire string. A scratchy, downward sound is produced.

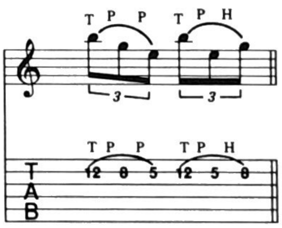
Tapping



Hammer-on: Pick the lower (first) note, then hammer-on (tap down) the higher (second) note with another finger. Pick only the first note. These notes are always played on the same string.
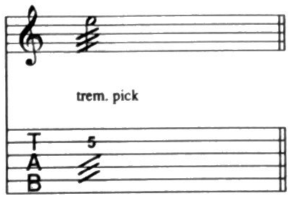


Pull-off: Place both fret fingers on the two notes to be played. Pick the higher (first) note, then pull-off (raise up) the finger of the higher note while keeping the lower note fretted. Pick only the first note.

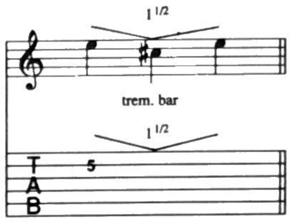


Tapping: Tap down on the fretted string with the index or middle finger of the pick hand. This is usually followed by a pull-off to sound the lower note.

Tremolos

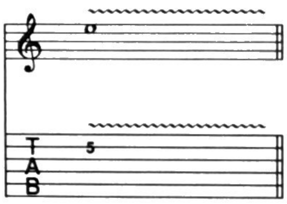


Tremolo Picking: The string is picked down-and-up as rapidly as possible.



Tremolo Bar: A note or chord is raised or lowered a specified number of frets by pushing down or pulling up on the tremolo bar, and then returning to the original note or chord.

Vibrato



Vibrato: Pick the string as the fret finger or a tremolo bar rapidly rolls back and forth or bends up and down, making the note sound slightly higher and lower. An exaggerated vibrato can be achieved by rolling the fret finger a greater distance.

BLUES METAL

A Brief History

Blues metal was the first style of heavy metal music to grace the earth. It is based on Delta and Chicago blues, two styles defined by such greats as **Robert Johnson, Lightnin' Hopkins, B.B. King, T-Bone Walker** and **Muddy Waters,** to name just a few. In the early '60s, English rock guitarists were strongly influenced by these bluesmen. Groups like **The Rolling Stones, The Yardbirds** and **The Bluesbreakers** used the blues as the very foundation of their sound. By the late '60s this influence was taken a step further when groups like **Led Zeppelin** and **Cream** shaped the blues into a new style called blues metal. Many groups have since carried the blues metal torch. In the '70s groups emerged such as **AC/DC, ZZ Top** and **Aerosmith** while the '80s brought us **Cinderella, Def Leppard,** and **Guns 'n' Roses**.
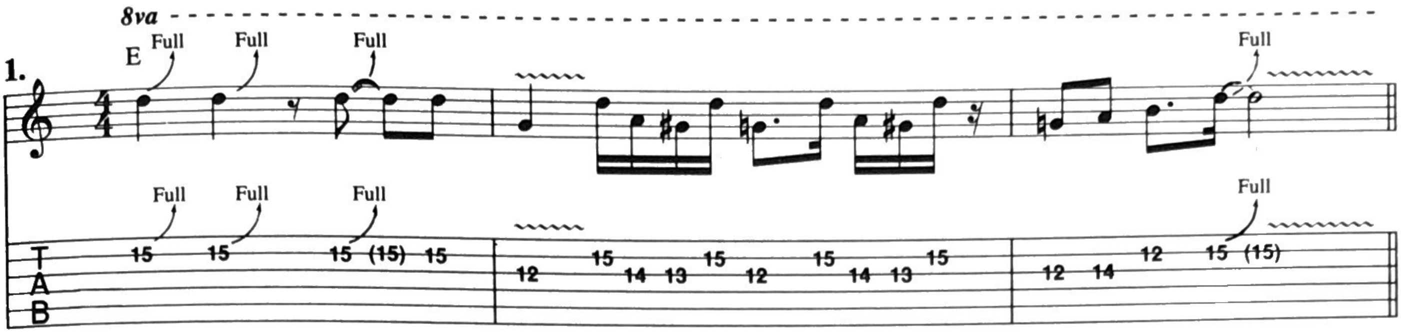
Recommended Listening

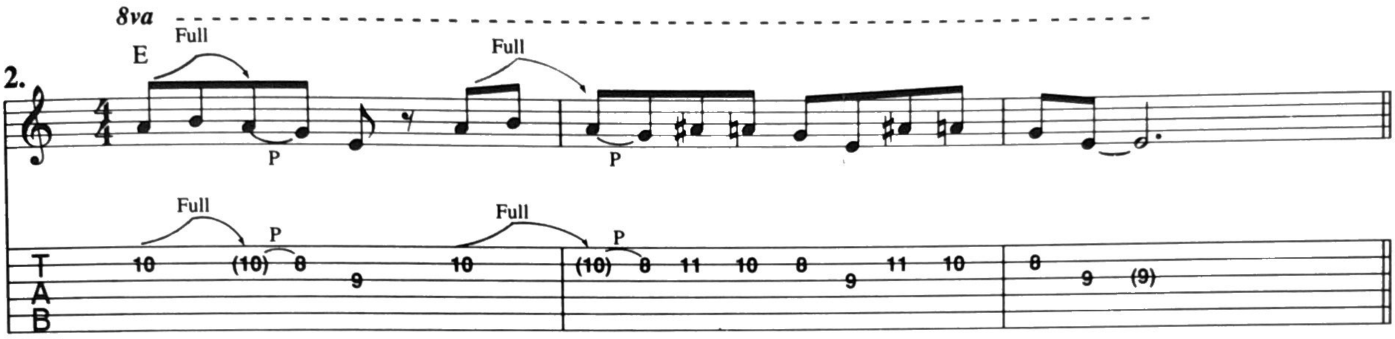
Led Zeppelin: "You Shook Me," *Led Zeppelin.* AC/DC: "Live Wire," *High Voltage.* ZZ Top: "Jesus Just Left Chicago," *Tres Hombres.* Guns 'n' Roses: "Mr. Brownstone," *Appetite For Destruction.*

Playing Suggestions
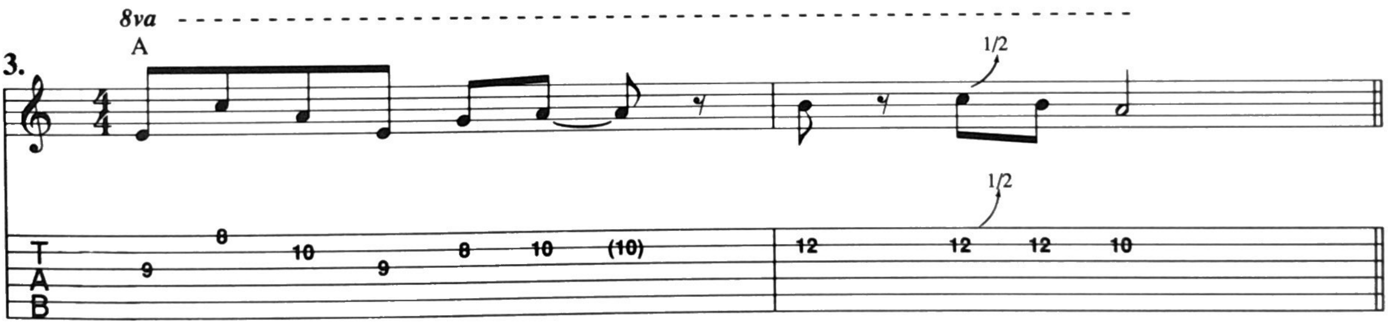
In blues metal a good vibrato and loose feel are very important (for more information about vibrato see tablature, page 5). Blues guitarists tend to use a singing vibrato to emulate a singer's voice, holding a note and gradually adding more vibrato as the note is held. Dynamics play an essential part in the blues metal solo; a sustained note is often allowed to feedback and is then followed by a quick flurry of muted notes. It is important to put as much emotion into your playing as possible, because that's what the blues is all about.
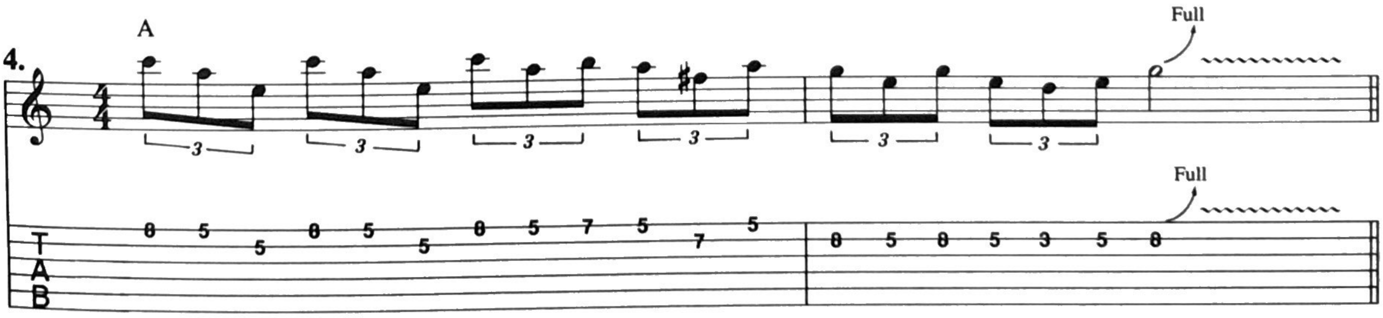
TWO LICKS IN THE KEY OF E



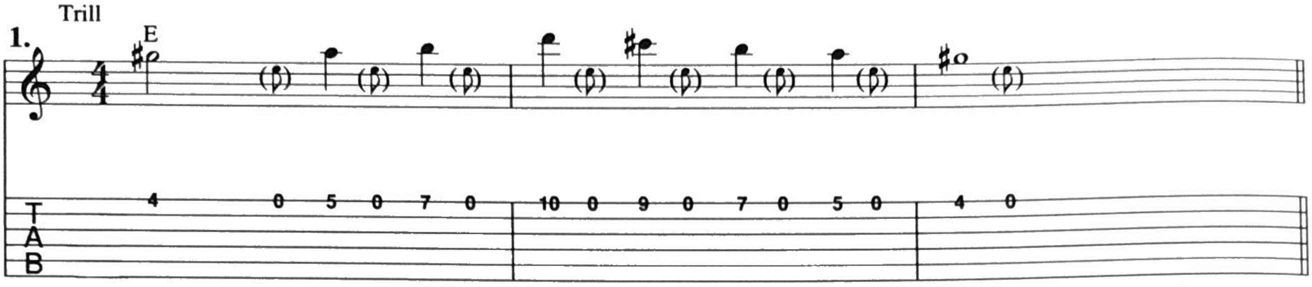


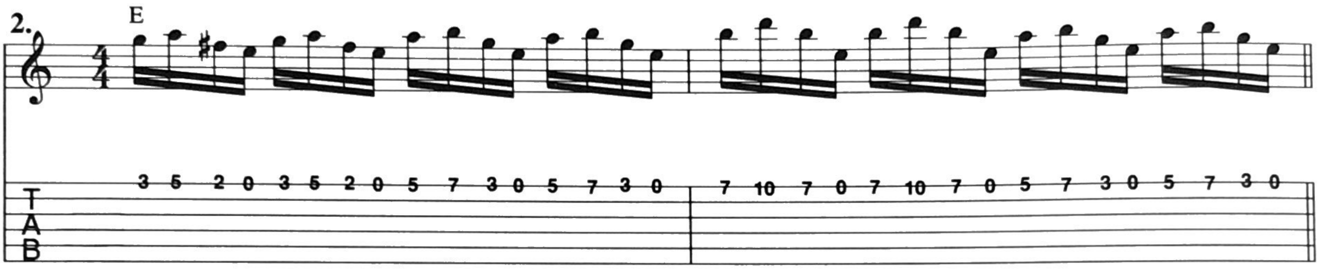
TWO LICKS IN THE KEY OF A



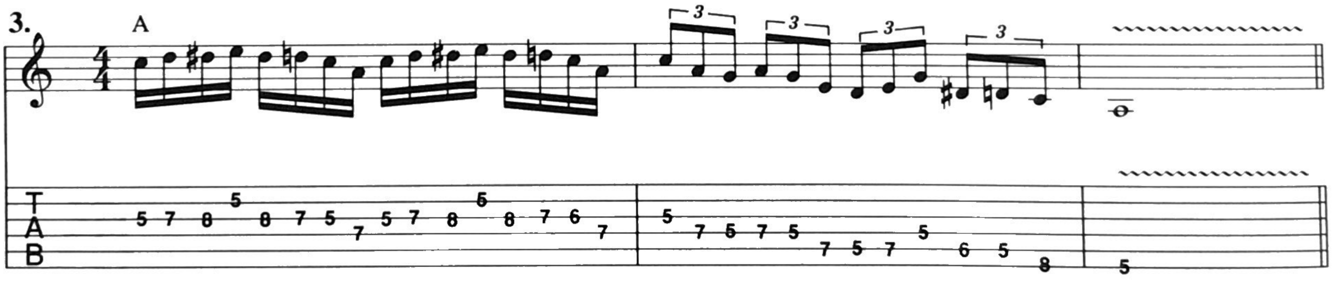


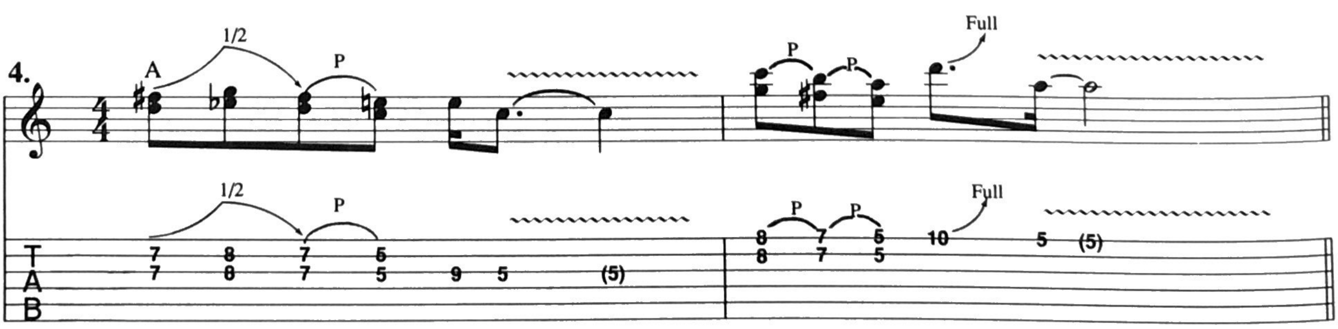
TWO LICKS IN THE KEY OF E



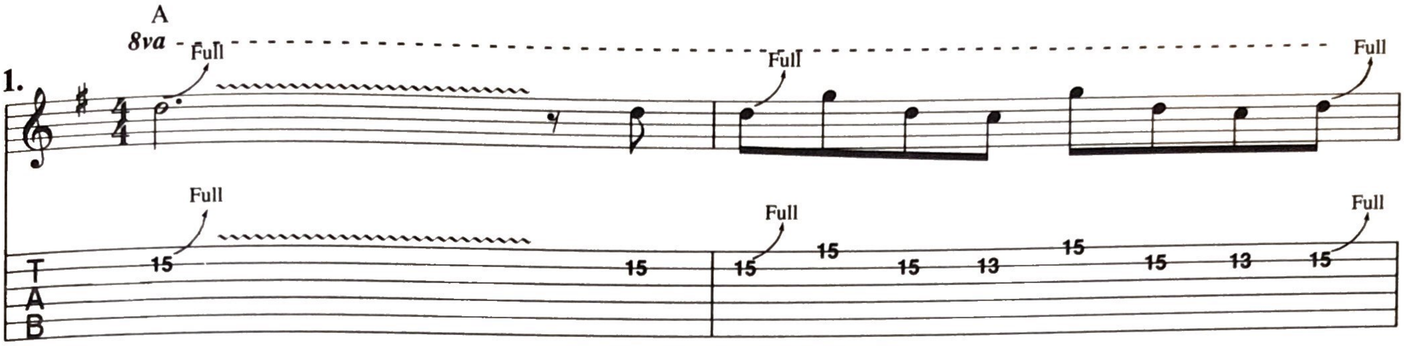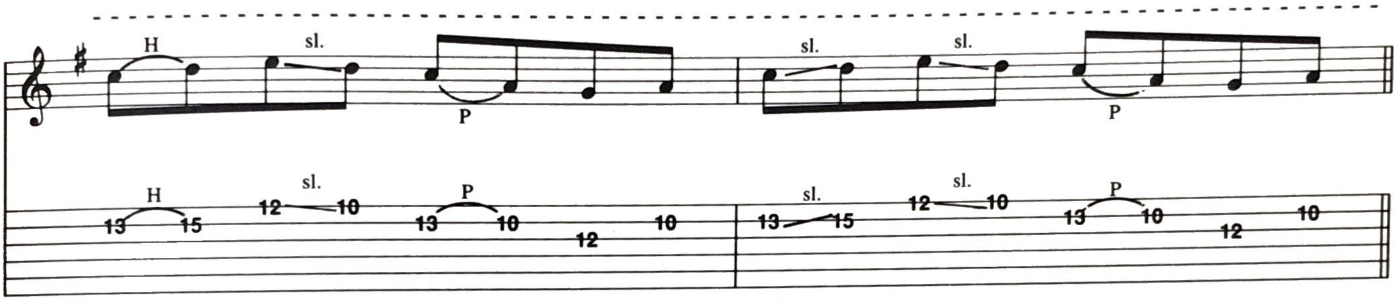


TWO LICKS IN THE KEY OF A



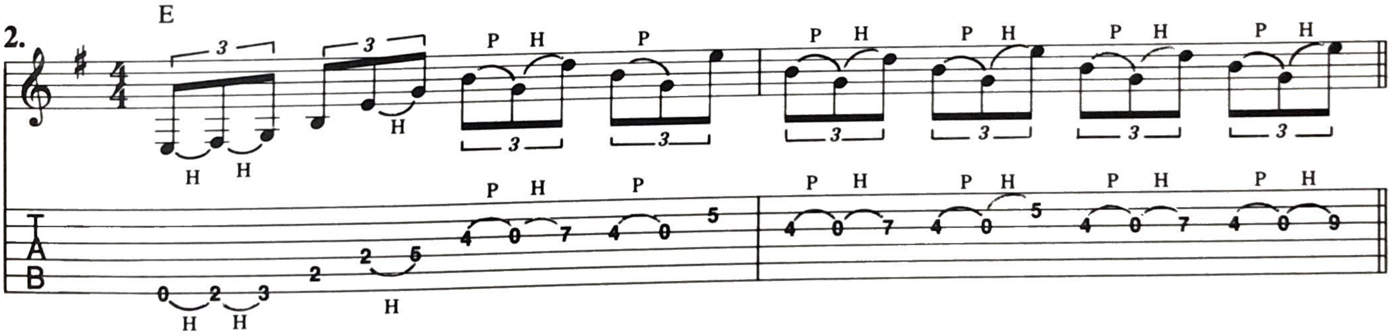


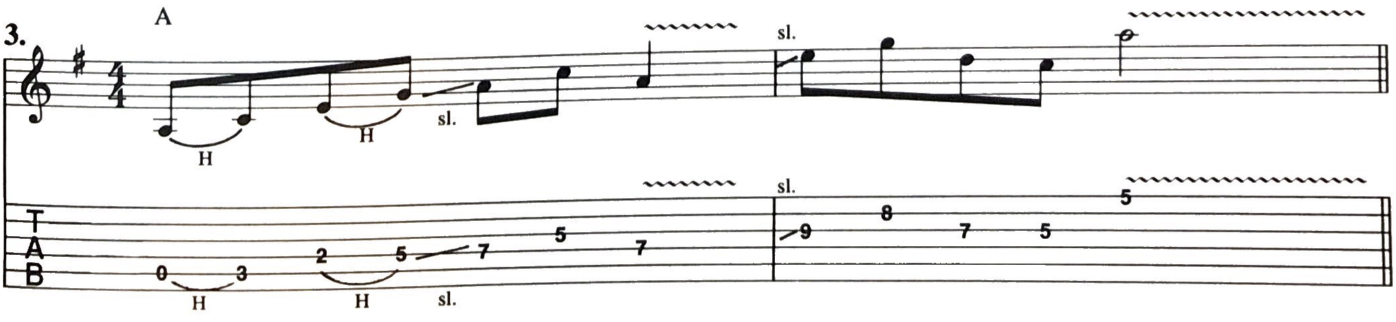
ANGUS YOUNG (AC/DC)
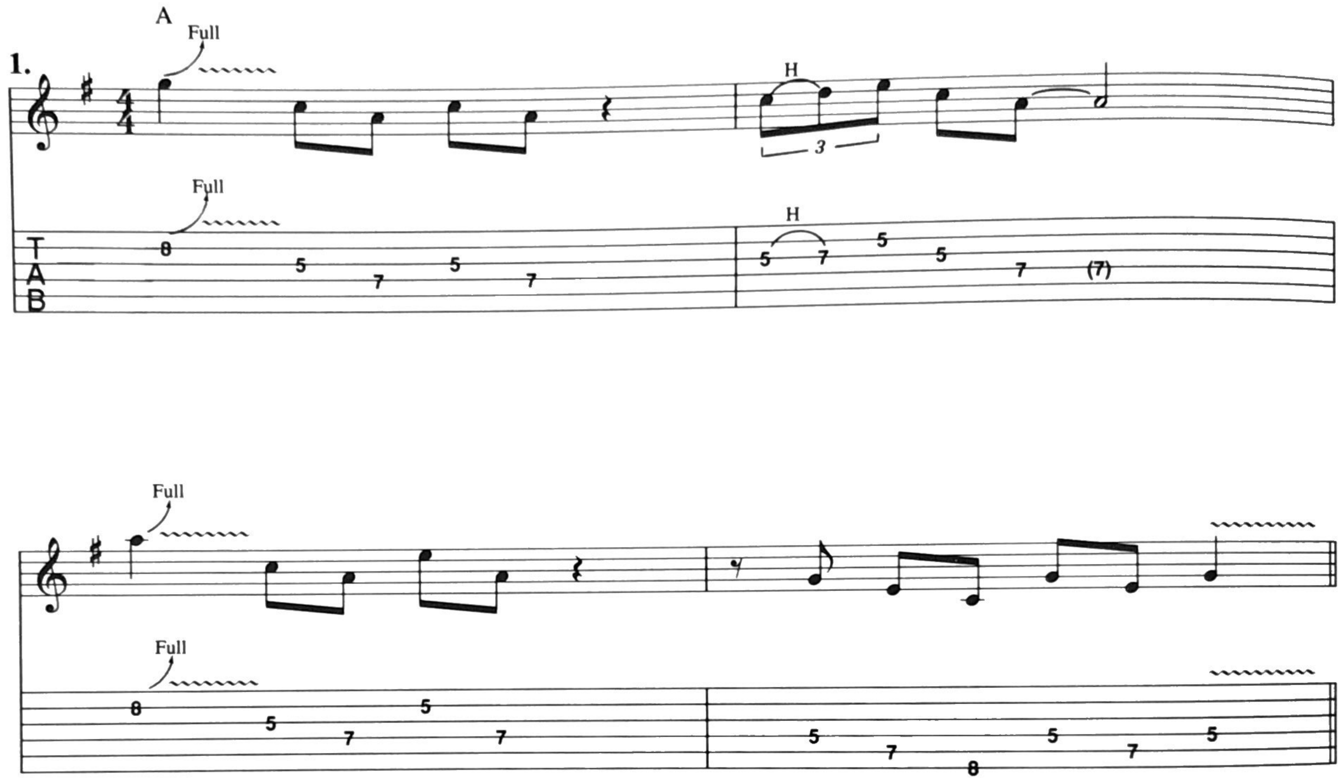




JOE PERRY (AEROSMITH)

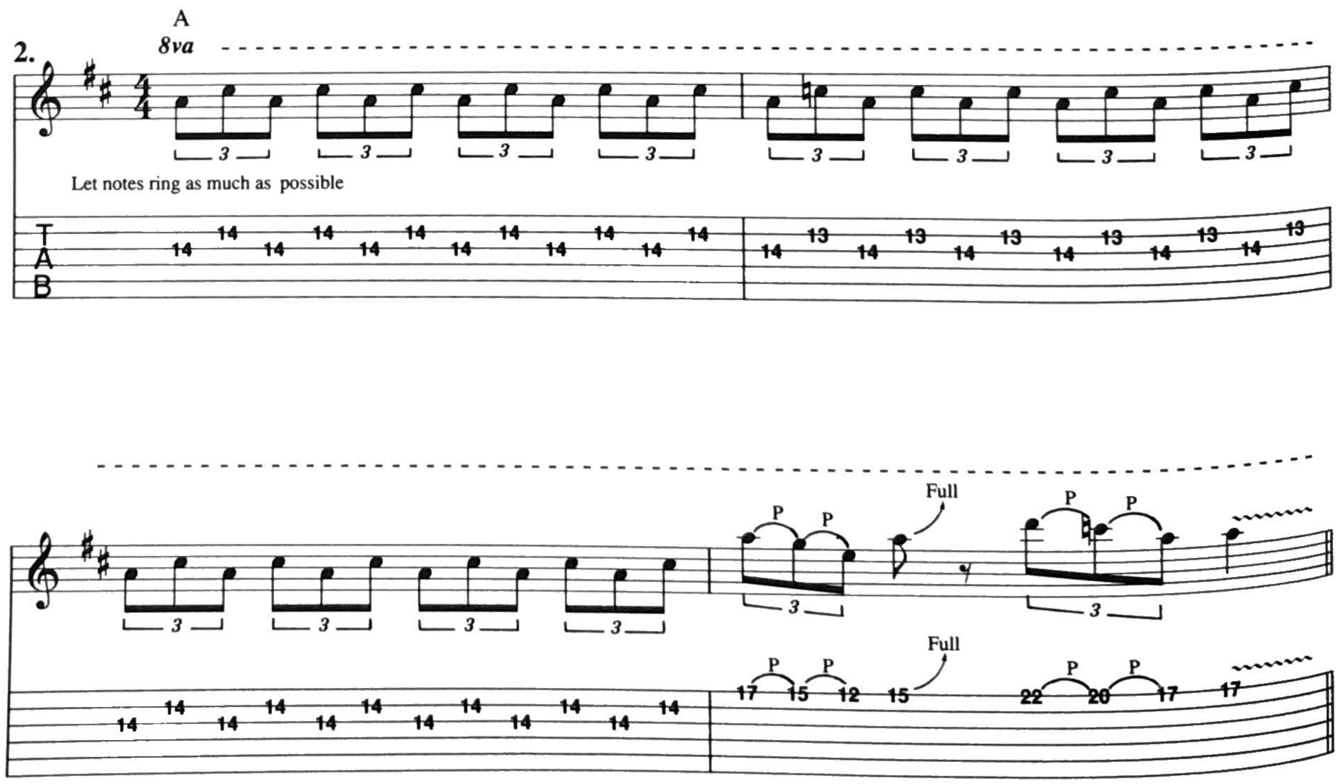




LICKS IN THE STYLE OF...

BILLY GIBBONS (ZZ TOP)





A Brief History

Two-hand tapping came into popularity with the release of **Van Halen**'s first album (featuring guitarist **Eddie Van Halen**) in 1978. Tapping had been around for many years, but it was not until Eddie's application of this technique that it was brought into the foreground of modern heavy metal. Before Van Halen, two-handed tapping was used sparsely by guitarists such as **Angus Young, Jeff Beck, Jimi Hendrix** and **Steve Hackett.** Today it is heard by guitarists everywhere. Once used only as a flashy novelty, it is now one of the most powerful weapons in the heavy metal guitarist's arsenal.

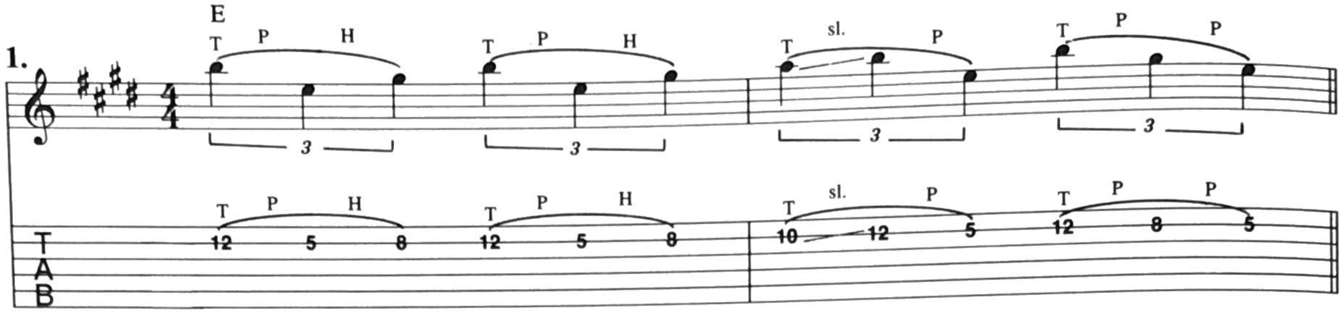
Recommended Listening

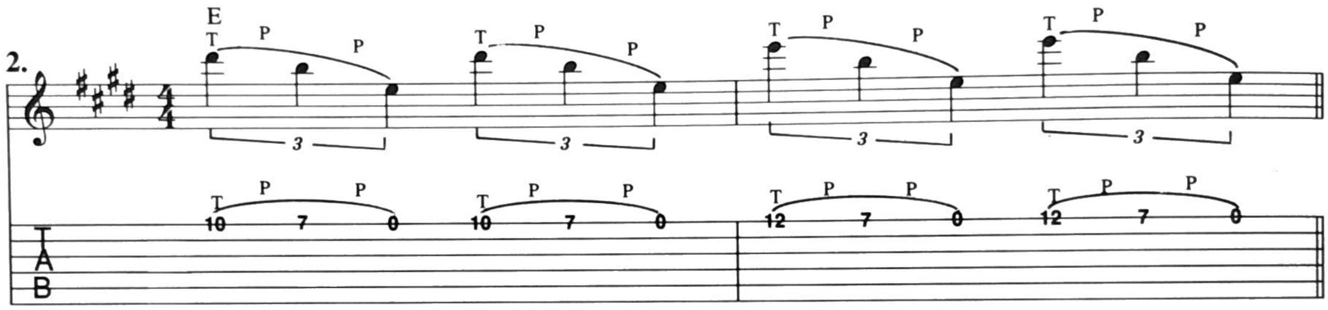
Van Halen: "Eruption," *Van Halen I.* Night Ranger: "(You Can Still) Rock in America," *Midnight Madness.* White Lion: "Little Fighter," *Big Game.* Winger: "Seventeen," *Winger.* Autograph: "Turn On The Radio," *Sign In Please.*

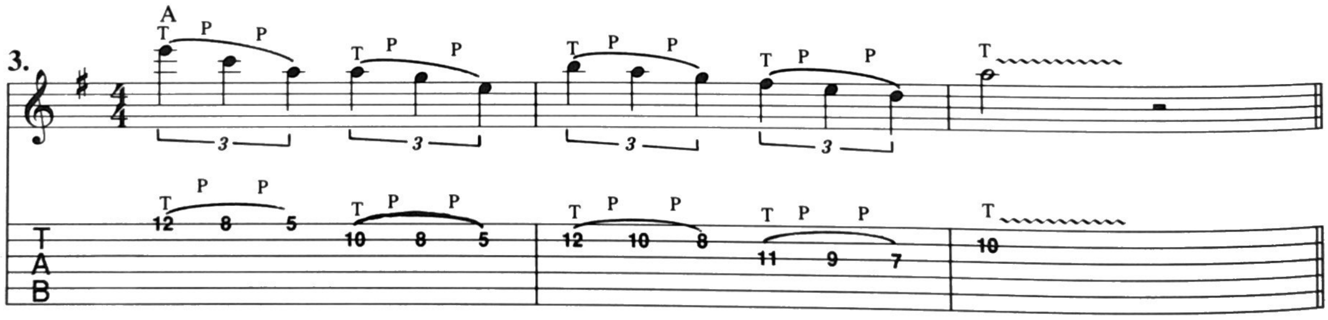
Playing Suggestions

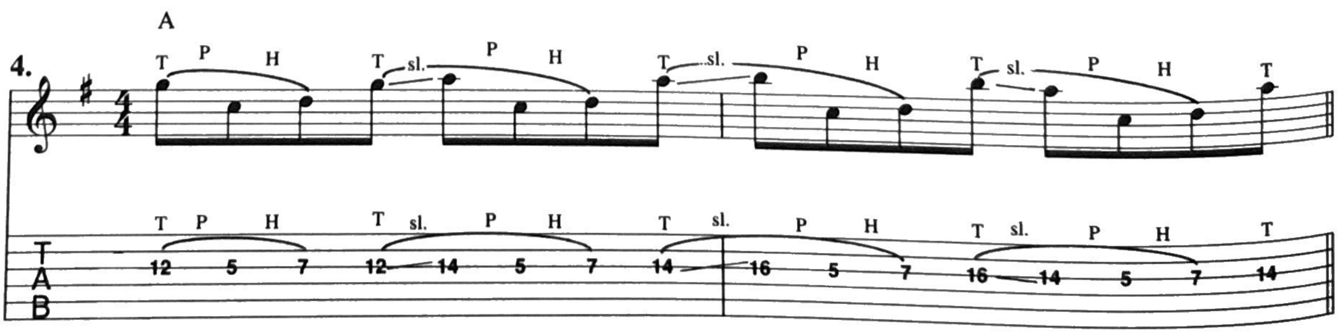
It is important to remember that there is no definitive way to tap, so be creative! We will show you the basics, but feel free to modify them to fit your own style.

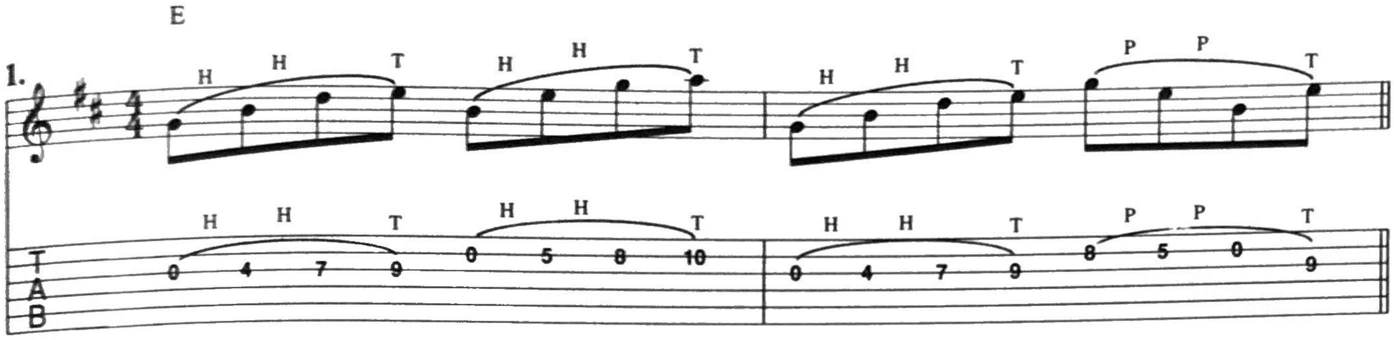
To tap, use the strumming hand as an additional fret hand, actually hammering-on notes to sound the tapped note, and then pulling-off to sound the lower note. To sound the tapped note, the pressure of the tap should come from the finger, not the wrist or arm. One should begin by using the middle finger of the strumming hand to tap with, allowing the index finger and thumb free to hold the pick. This may take some practice, so be patient. Try to use more than one finger from your strumming hand to tap.

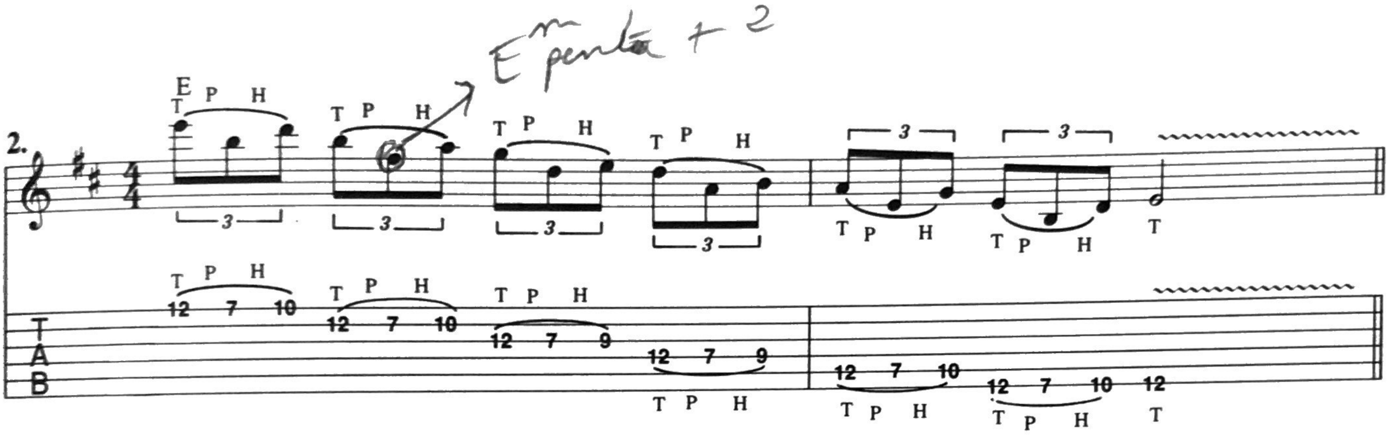

1.
E
T P H
T P H
T sl. P
T P P
12 5 8 12 5 8 10 12 5 12 8 5

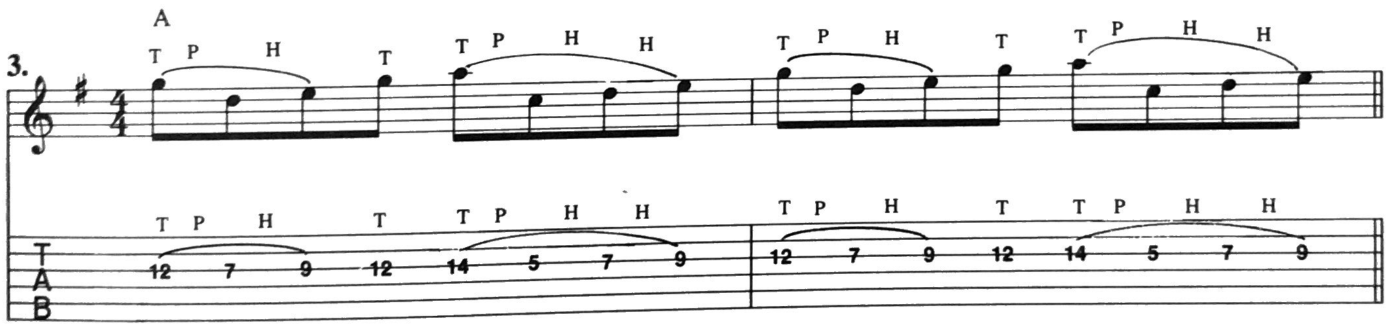

2.
E
T P P
T P P
T P P
T P P
10 7 0 10 7 0 12 7 0 12 7 0

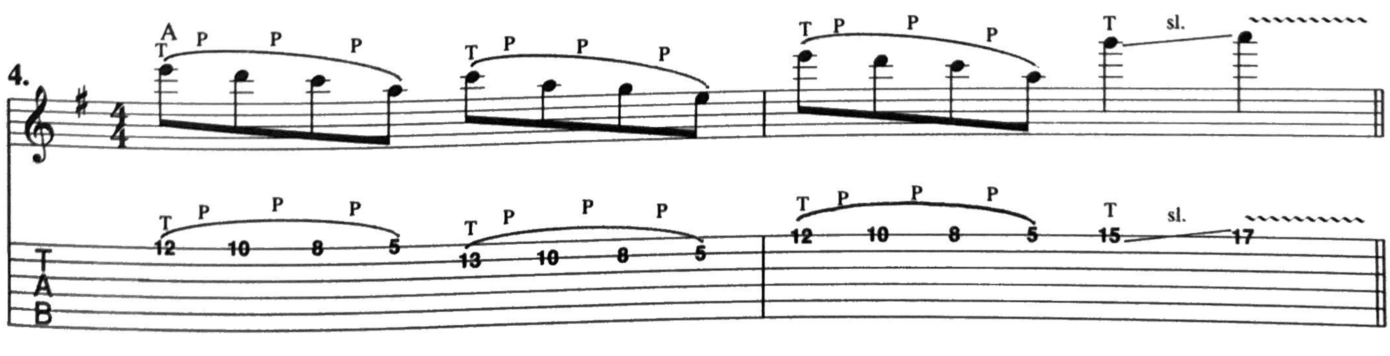

3.
A
T P P
T P P
T P P
T P P
T
12 8 5 10 8 5 12 10 8 11 9 7 10


4.
A
T P H
T sl. P H
T sl. P H
T sl. P H
T
12 5 7 12 14 5 7 14 16 5 7 16 14 5 7 14


1.
E
H H T H H T H H T P P T

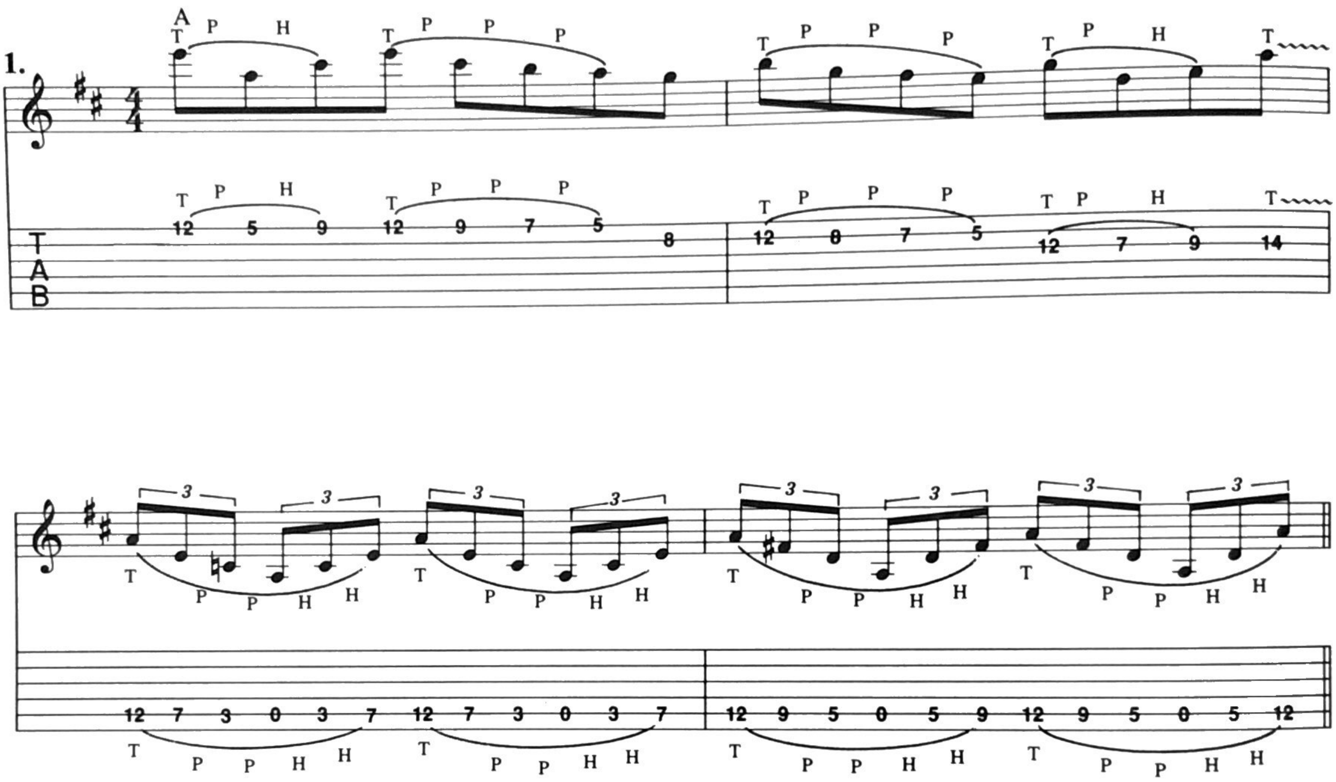

2.
E
E m penta + 2
T P H T P H T P H T P H T P H T P H T


3.
A
T P H T T P H H T P H T T P H H


4.
A
T P P P T P P P T P P P T sl.

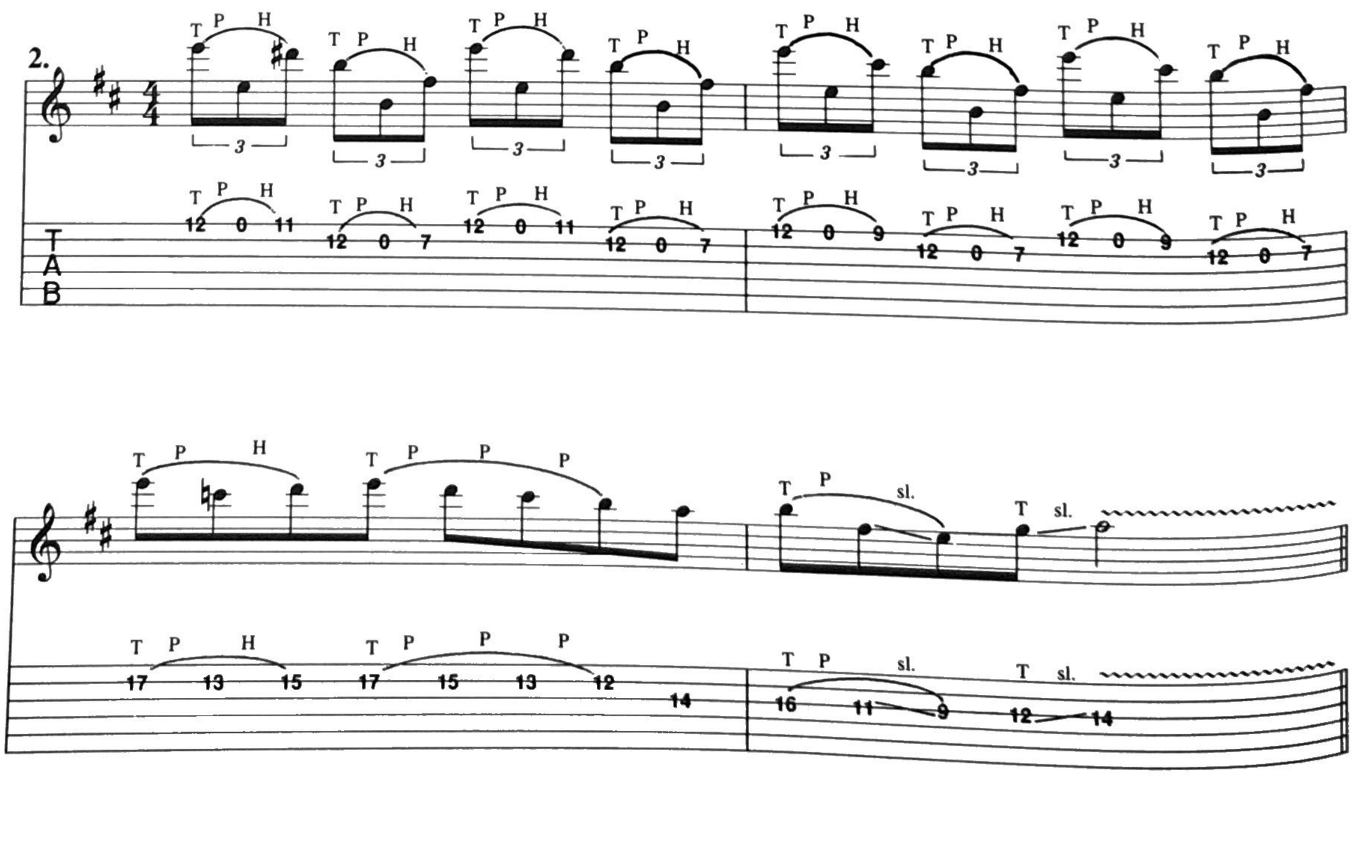
EDDIE VAN HALEN (VAN HALEN)

1.

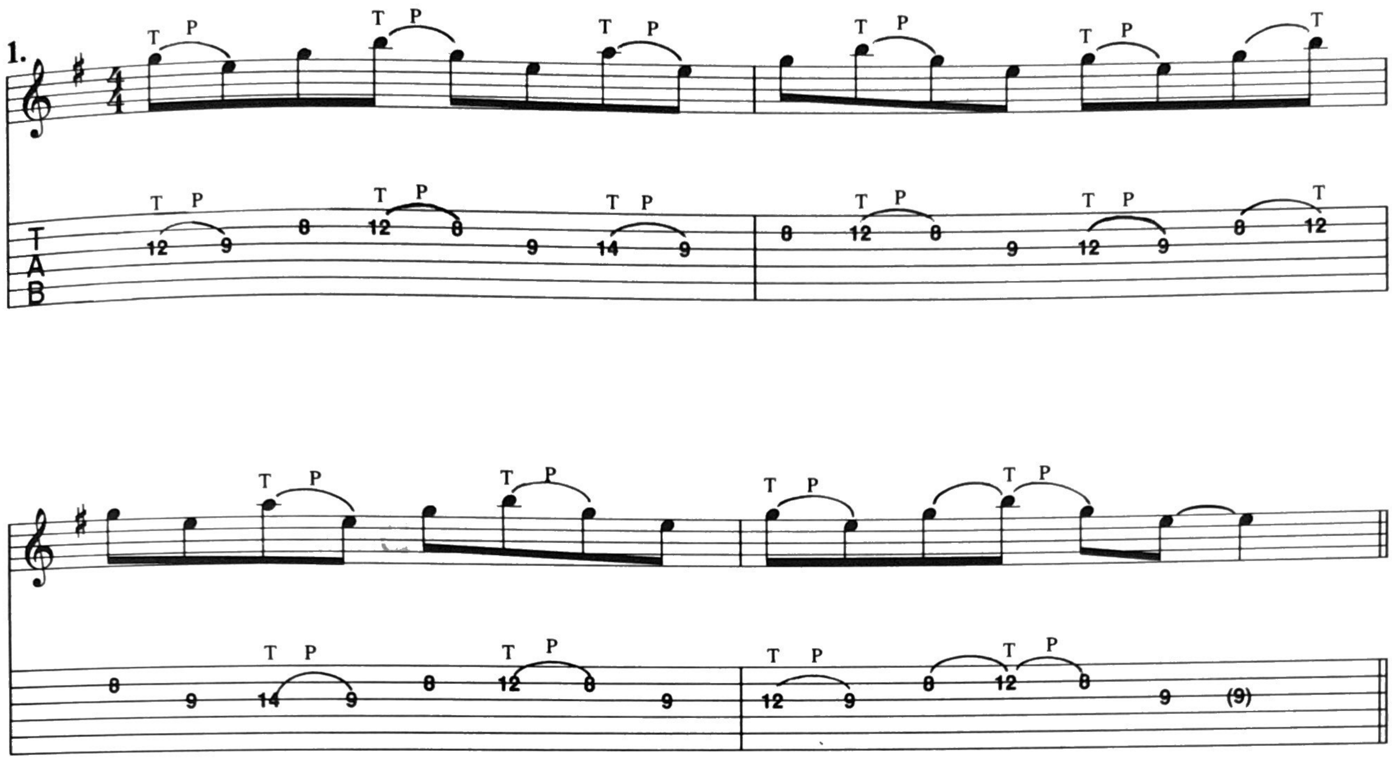


REB BEACH (WINGER)

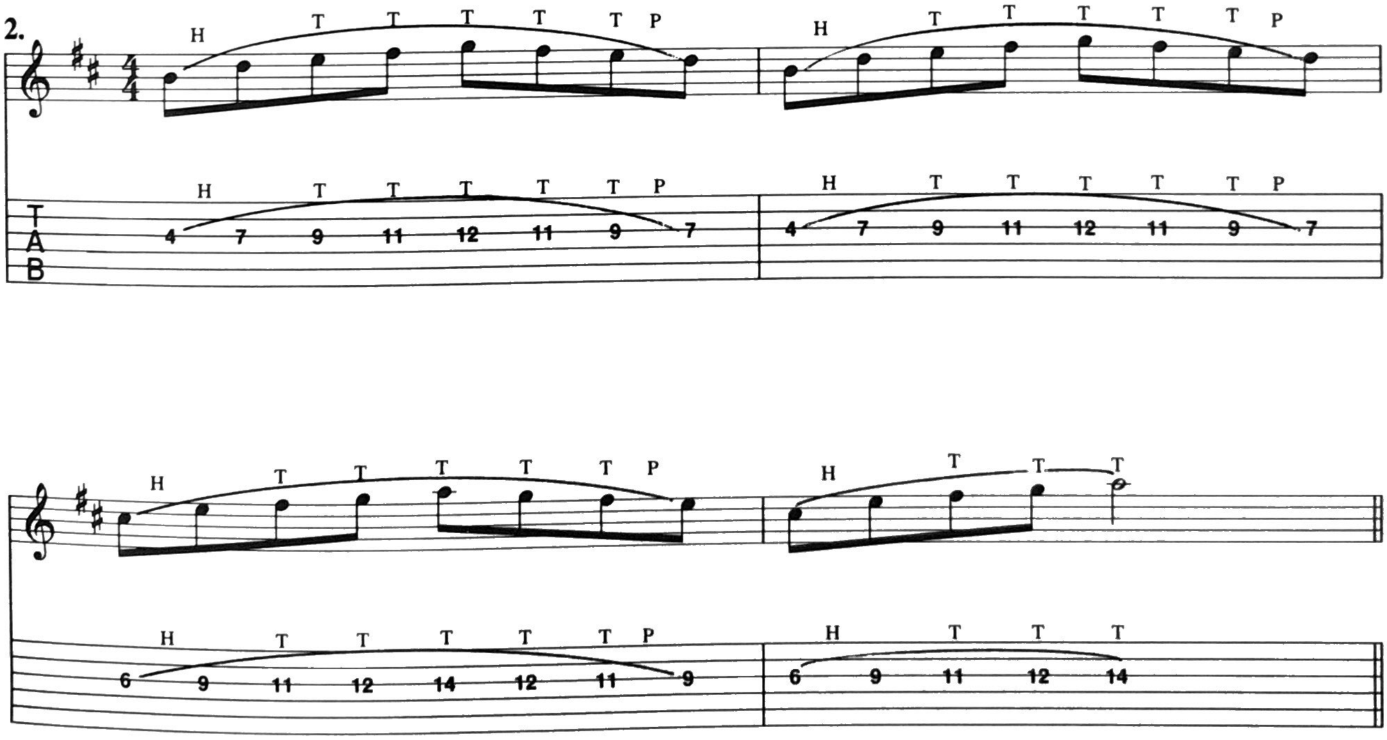
2.



VITRO BRATA (WHITE LION)



JEFF WATSON (NIGHT RANGER)



SPEED METAL

A Brief History

Speed metal grew out of two musical styles popular in the late '70s—hard rock and punk rock. It combined the power of hard rock with the speed and frustration of punk rock. Speed metal, while often played at blistering speeds, is known for its sudden time and tempo changes, as well as its highly political lyrical content. Speed metal burst onto the musical scene in the early '80s. Probably the most well-known of these bands is **Metallica,** who helped push the boundaries of heavy metal into new and unexplored territory. Speed metal shocked the music industry by becoming enormously successful even though it received very little radio support.

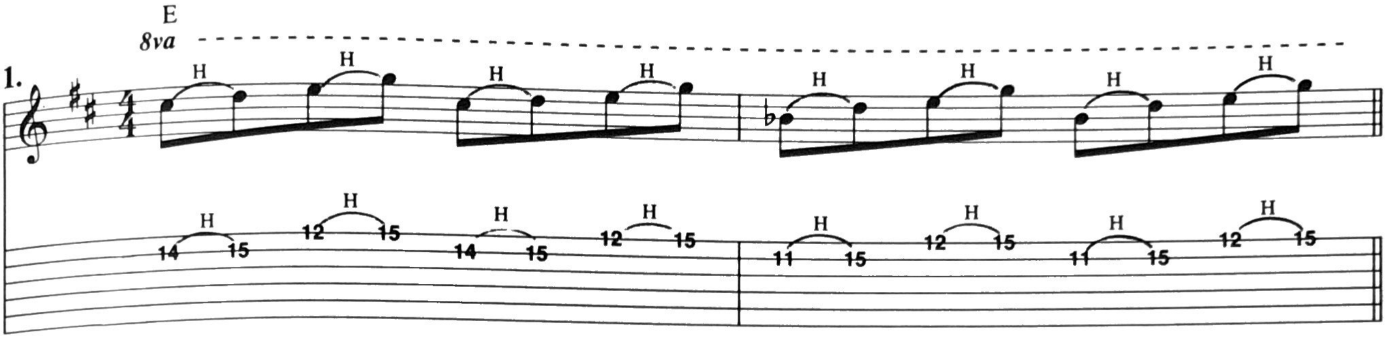
Recommended Listening

Metallica: "And Justice For All" or "Ride the Lightning." Anthrax: "Fistful Of Metal." Extreme: "Extreme." Testament: "The New Order." Slayer: "South Of Heaven."

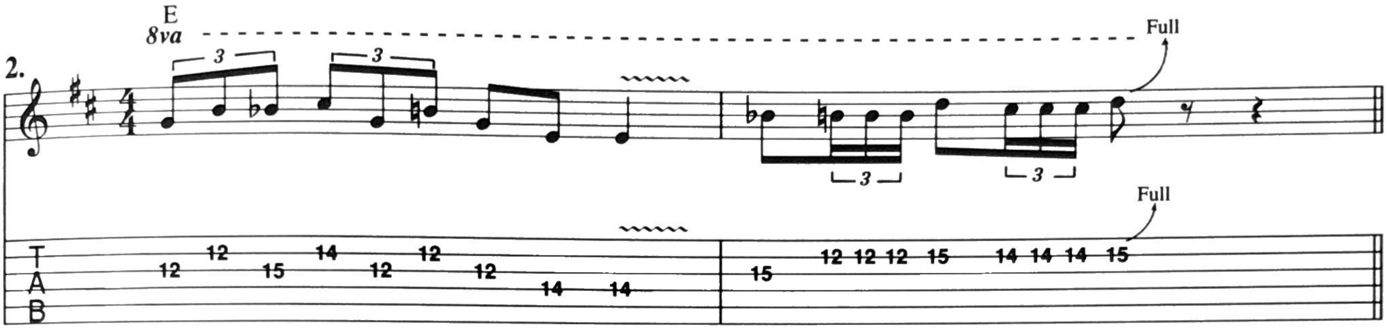
Playing Suggestions

A good way to build up your speed metal skills is to take a metronome, set it at a playing speed you feel comfortable with, and then gradually increase it. Remember, speed is a by-product of accuracy, so try to be precise in your playing. It is better to start out slowly, gradually build up accurate technique and then increase your tempo. In speed metal, it is common for one to be playing at well over 200 beats per minute! Speed metal licks should be played with thick distortion, although this sometimes makes the individual notes hard to hear. One popular technique which speed metal guitarists employ is to mute the strings during fast soloing and riffing, enabling the listener to hear each note more clearly while simultaneously giving the sound a machine-gun-like intensity.
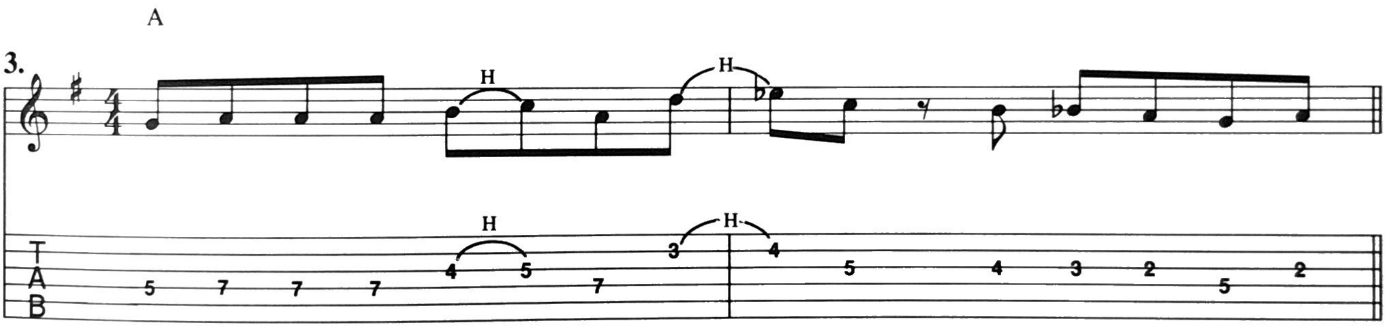
1.


E
8va
H
H
H
H
H
H
H
H

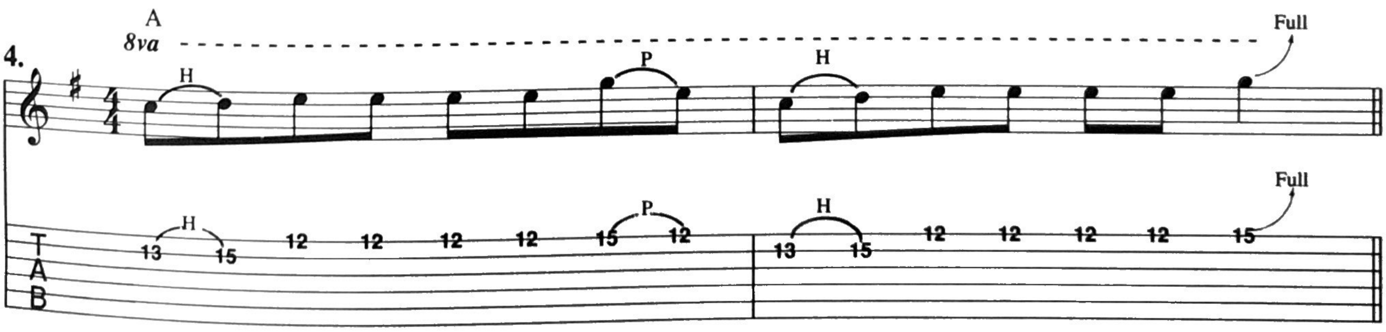
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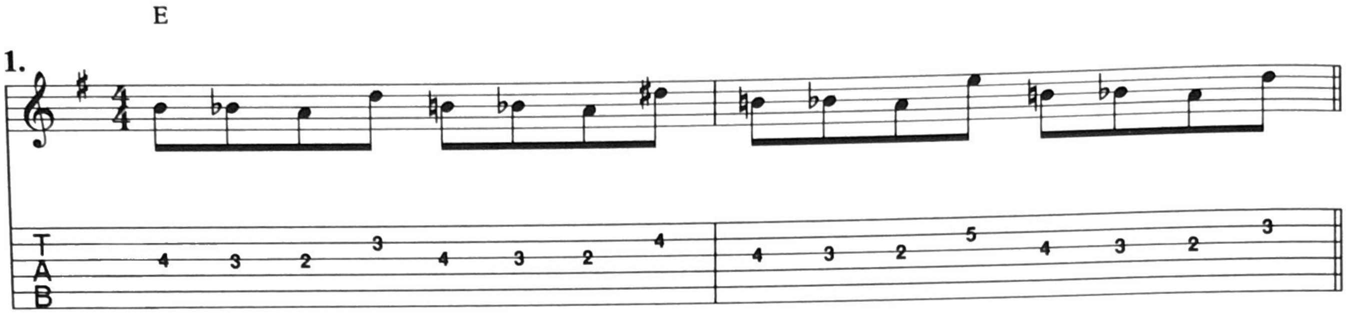

E
8va
3
3
Full
3
3
Full
T
A
B

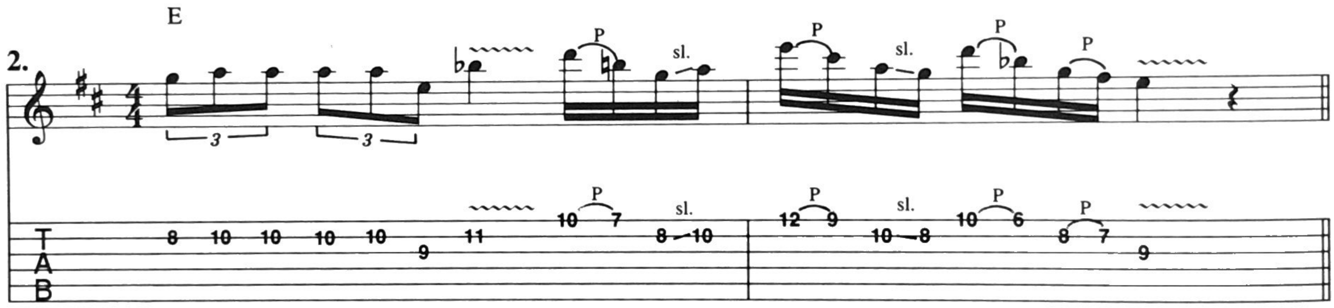
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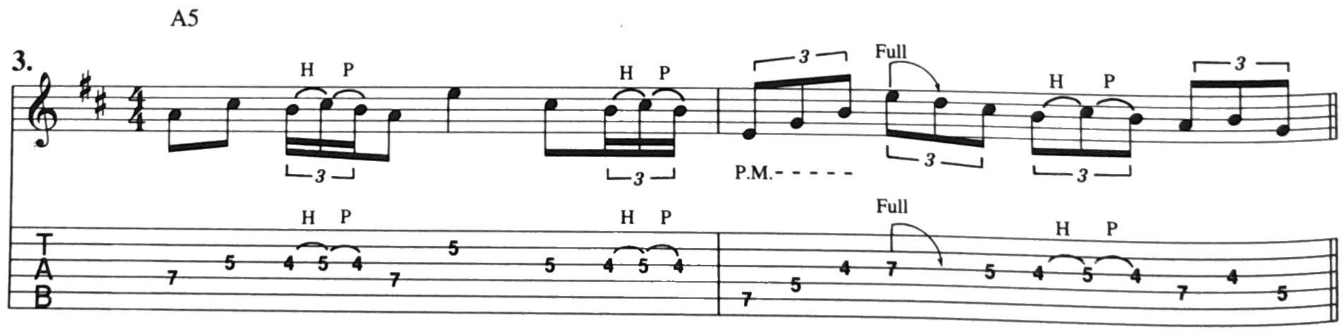

A
H
H
T
A
B

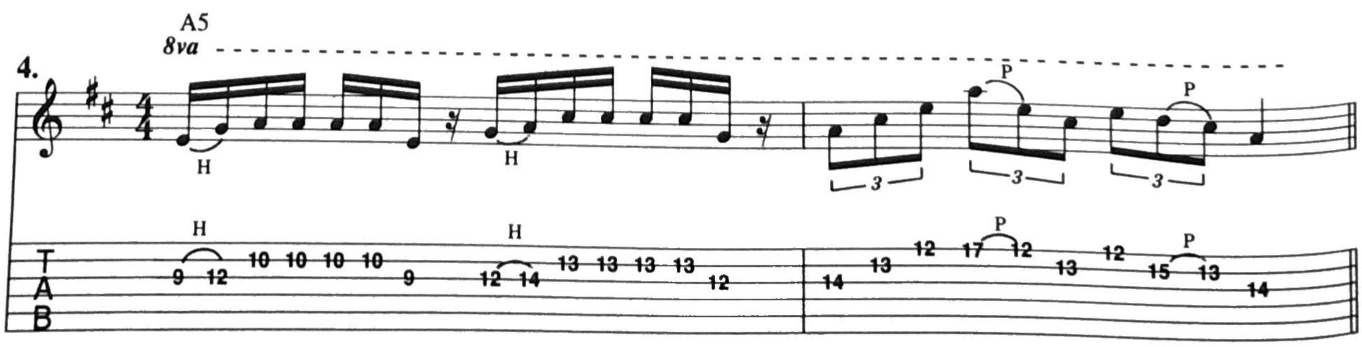
4.


A
8va
H
P
H
Full
Full
T
A
B
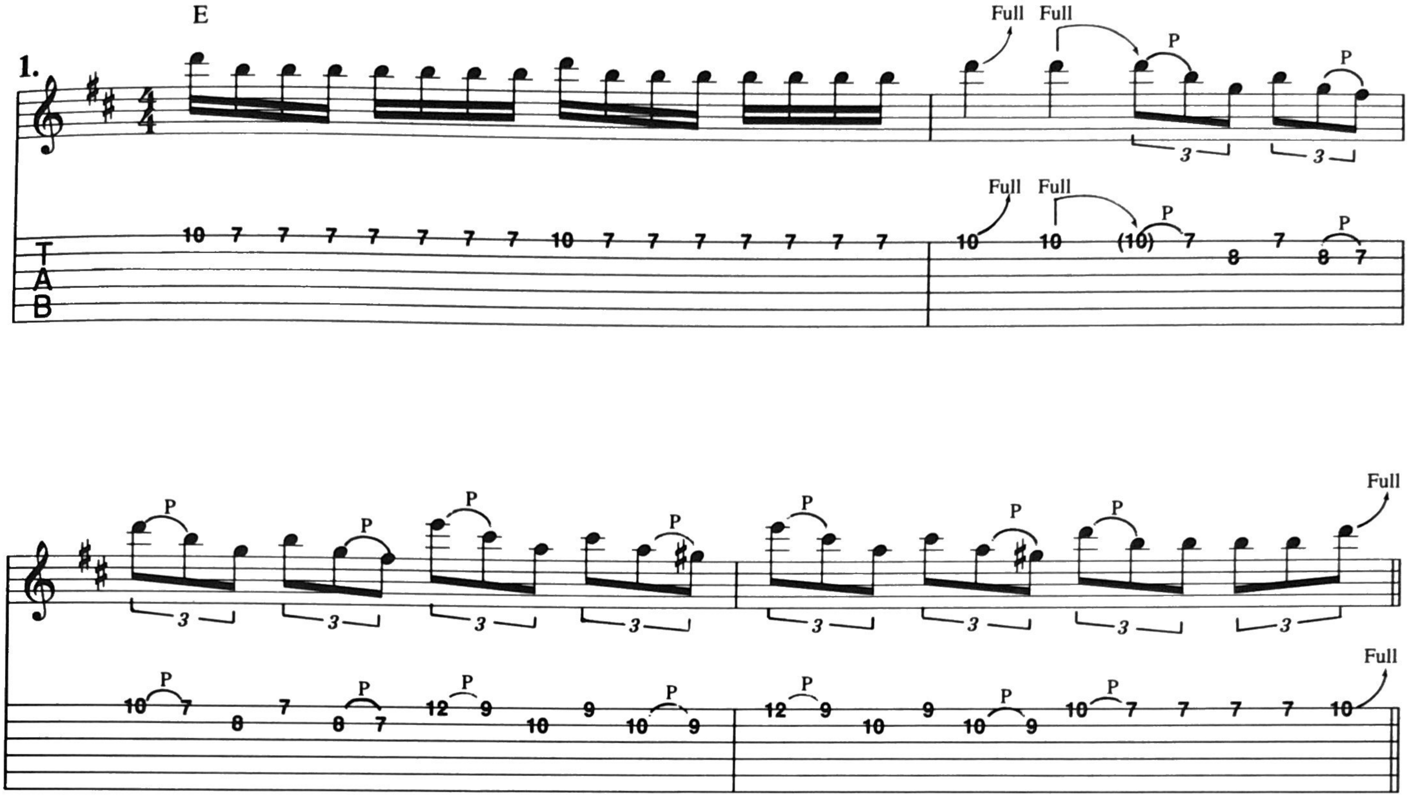

1.
E
TAB

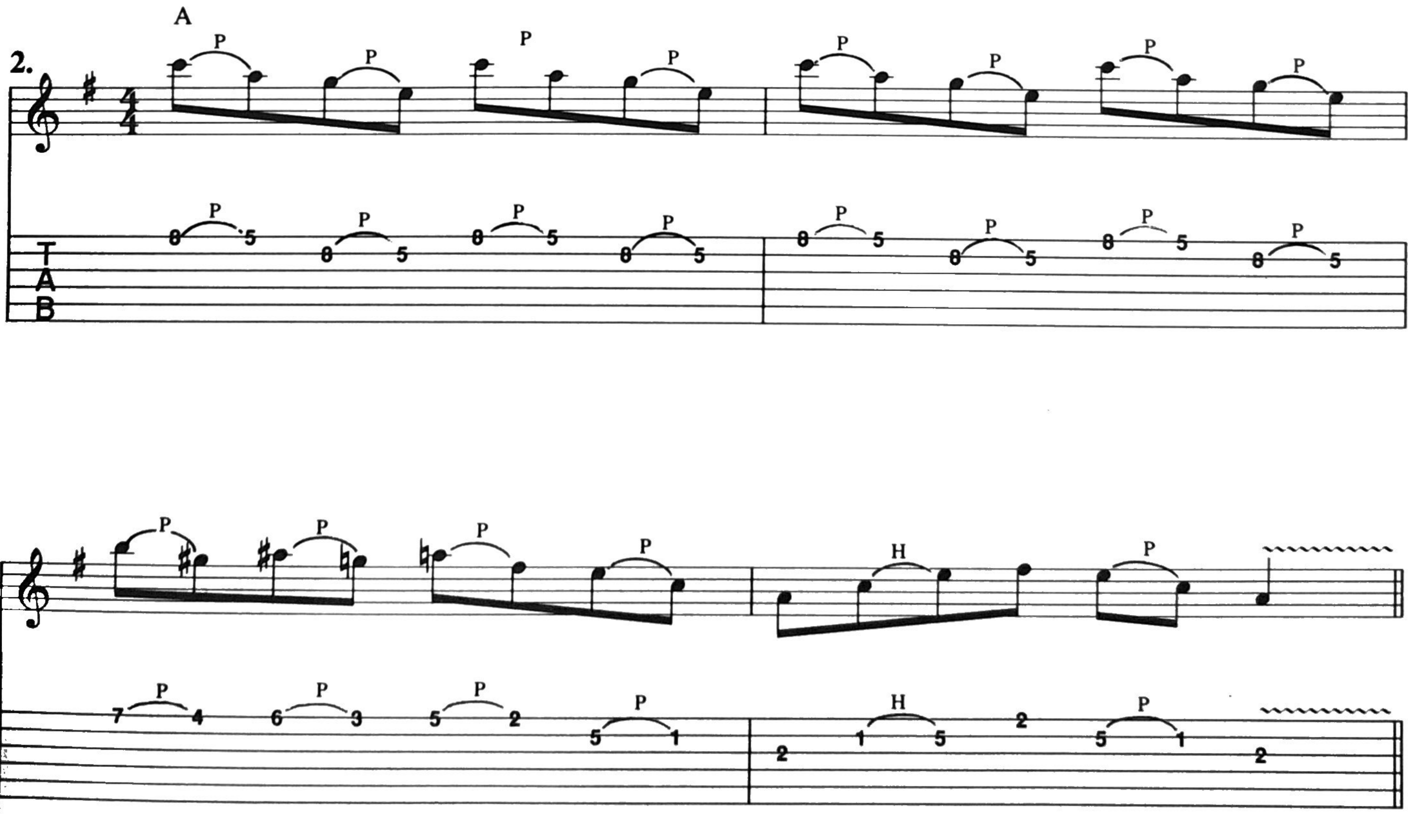

2.
E
TAB


3.
A5
P.M.
Full
TAB

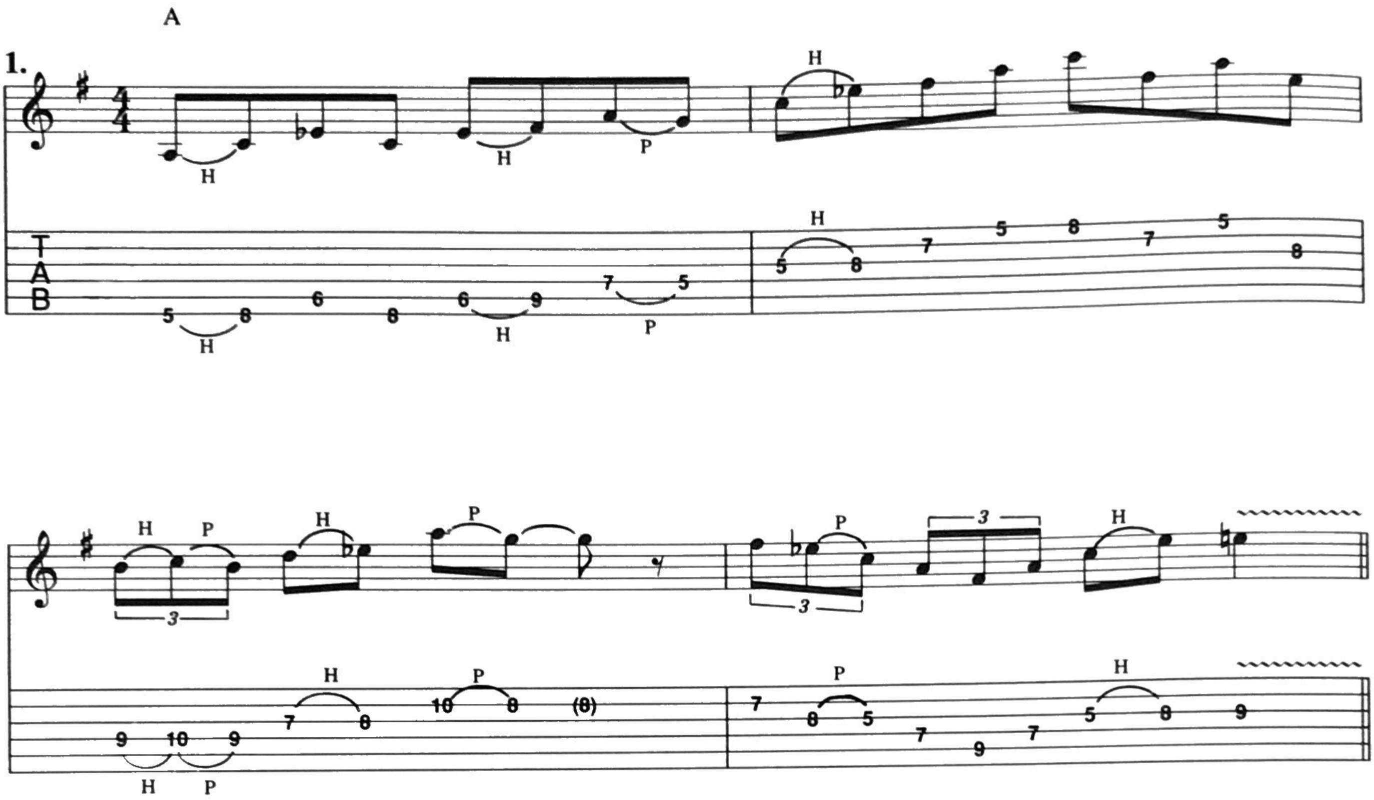

4.
A5
8va
TAB

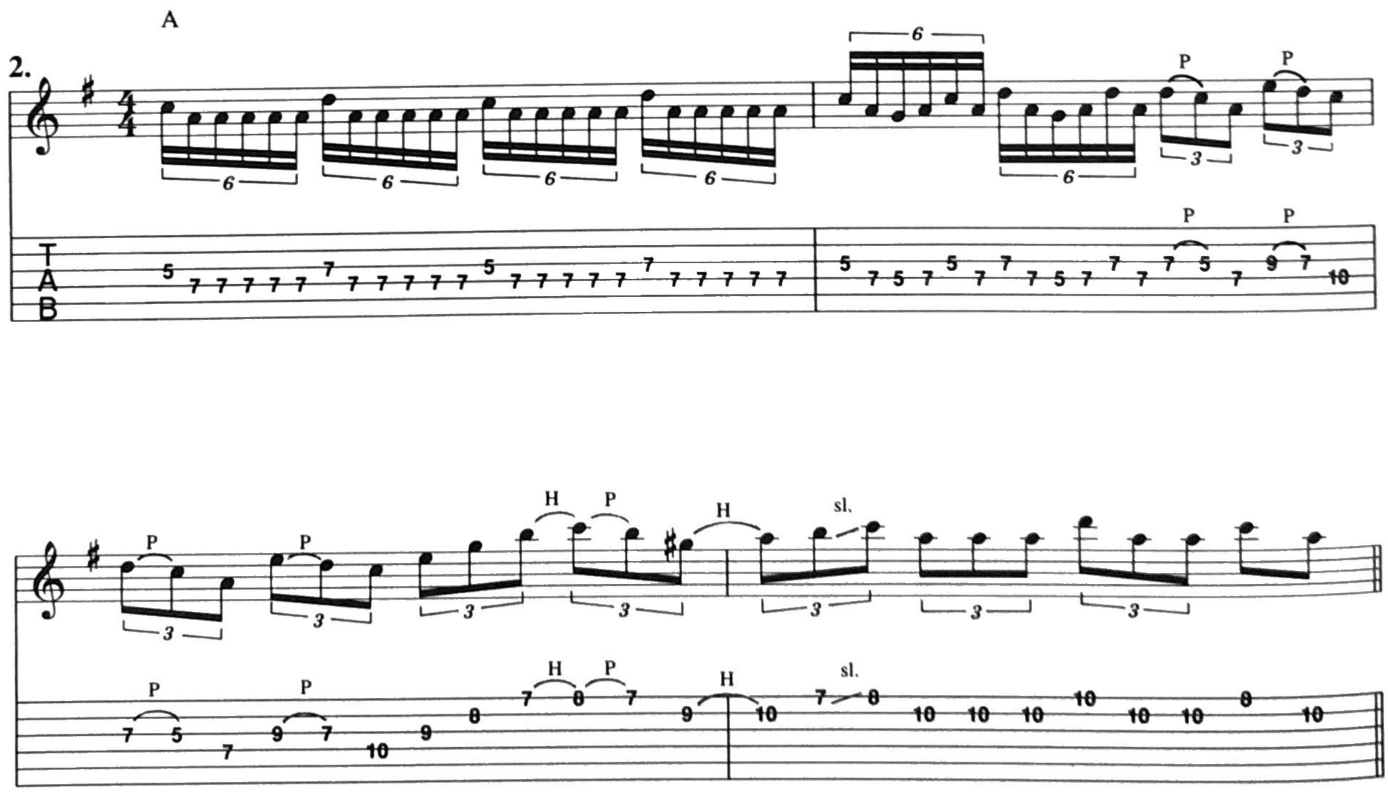
METALLICA





ANTHRAX





A Brief History

The ballad has been around since the beginning of popular music. Ballads tend to be soft, gentle songs with a strong emphasis on melodic lines. Like most styles of music, heavy metal has embraced the ballad. In the '70s the trend was to have the ballad start softly and gently, and then to slowly build it to a ferocious climax. In the '80s the metal ballad had taken on a less climactic approach, relying more on a traditional pop song structure. The current trend seems to be a combination of the two approaches. The ballad has played an integral role in the growing popularity of heavy metal.

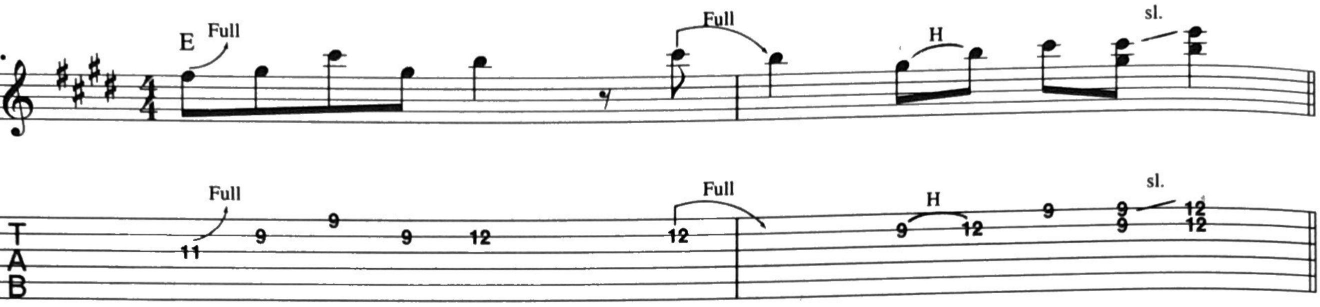
Recommended Listenings

Led Zeppelin: "Stairway to Heaven," *Led Zeppelin IV.* Guns 'n' Roses: "Sweet Child O' Mine," *Appetite for Destruction.* Skid Row: "I'll Remember You," *Skid Row.* Warrant: "Heaven," *Dirty Rotten Filthy Stinking Rich.*

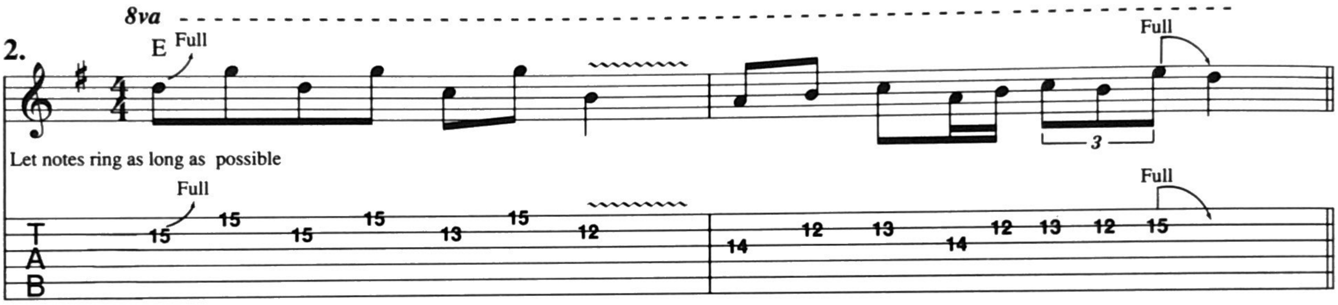
Playing Suggestions

Melody and *tone* are two major areas to be aware of when playing ballads. The basis for most heavy metal solos comes from either the melodic line of the song or a countermelody. Often a ballad solo becomes such an integral part of the song that the song is remembered more for the solo than anything else. You should think of the solo as a story, with a beginning, a middle and a climax. Because of the quiet nature of the ballad, each note you play will naturally stand out. Tone is very important in that the guitar solo is "out in front" for all to hear. Most guitar players favor a warm tone, which can be easily achieved by adding a little more mid-range to your sound while reducing the treble. Remember, in ballads the lead is built less upon licks as it is upon lines.

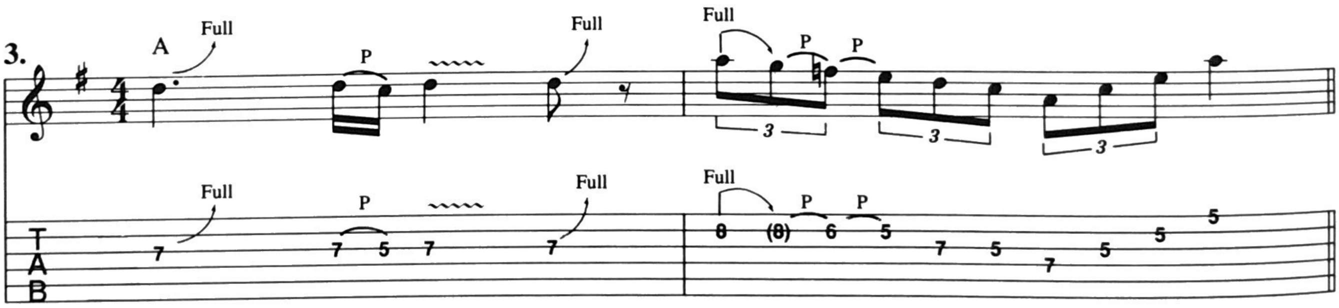
1.


E
Full
H
sl.
T
A
B
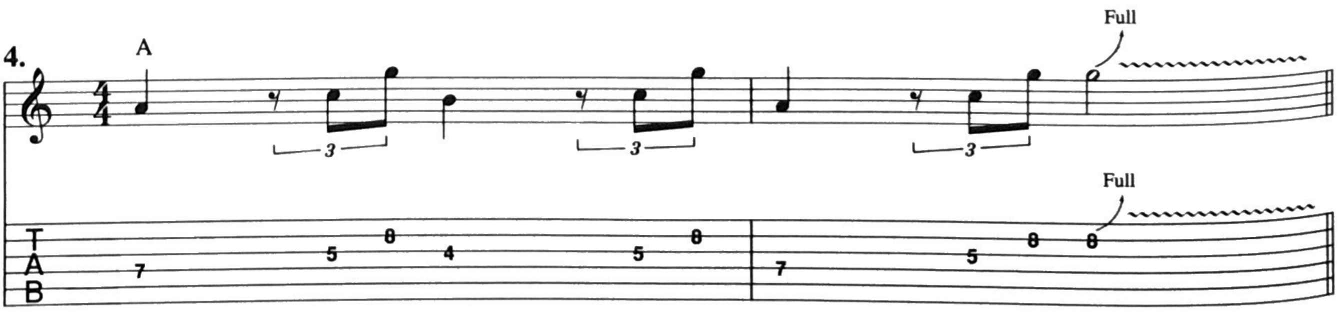
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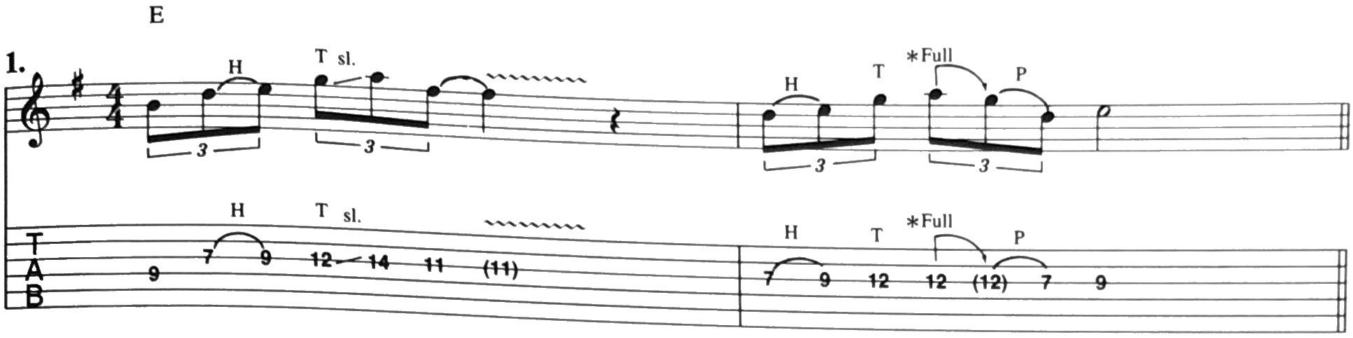

8va
E
Full
Let notes ring as long as possible
T
A
B

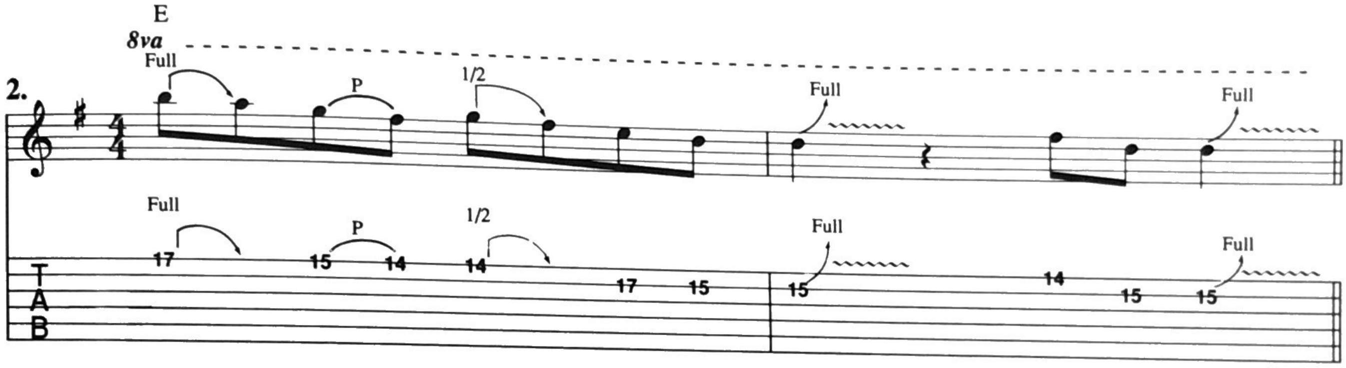
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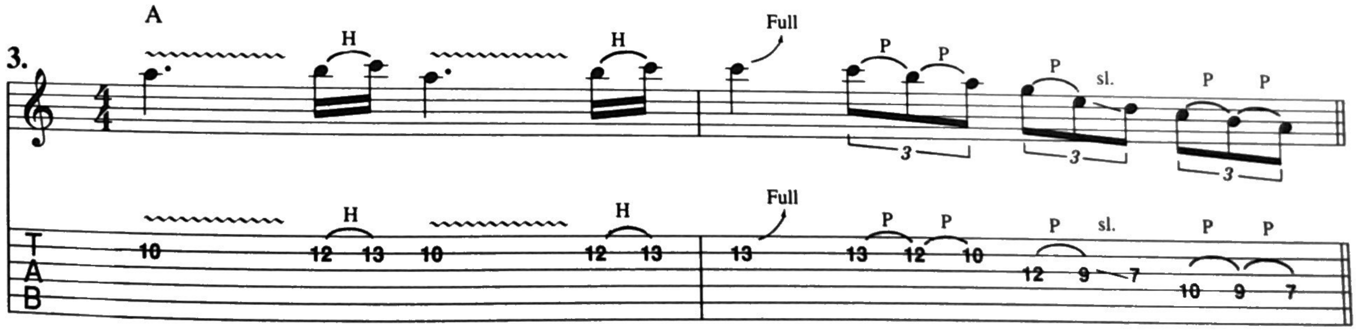

A
Full
P
T
A
B

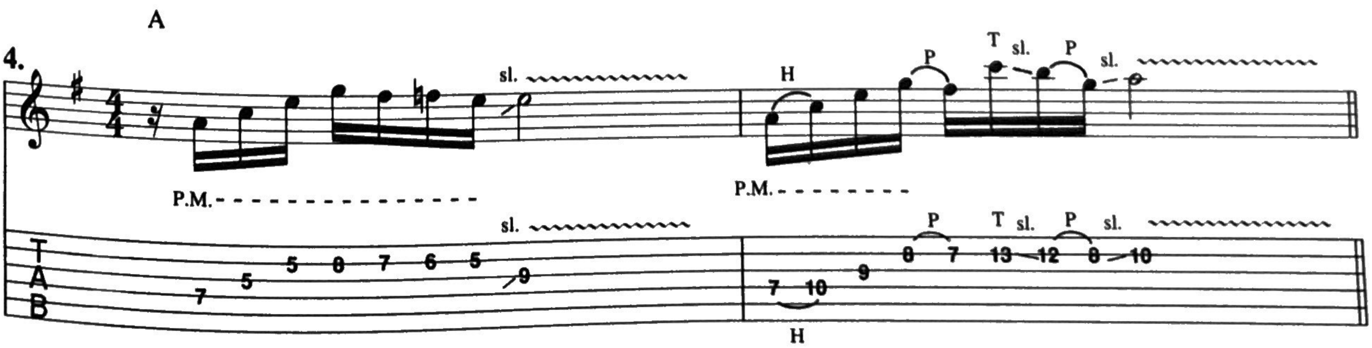
4.


A
Full
T
A
B



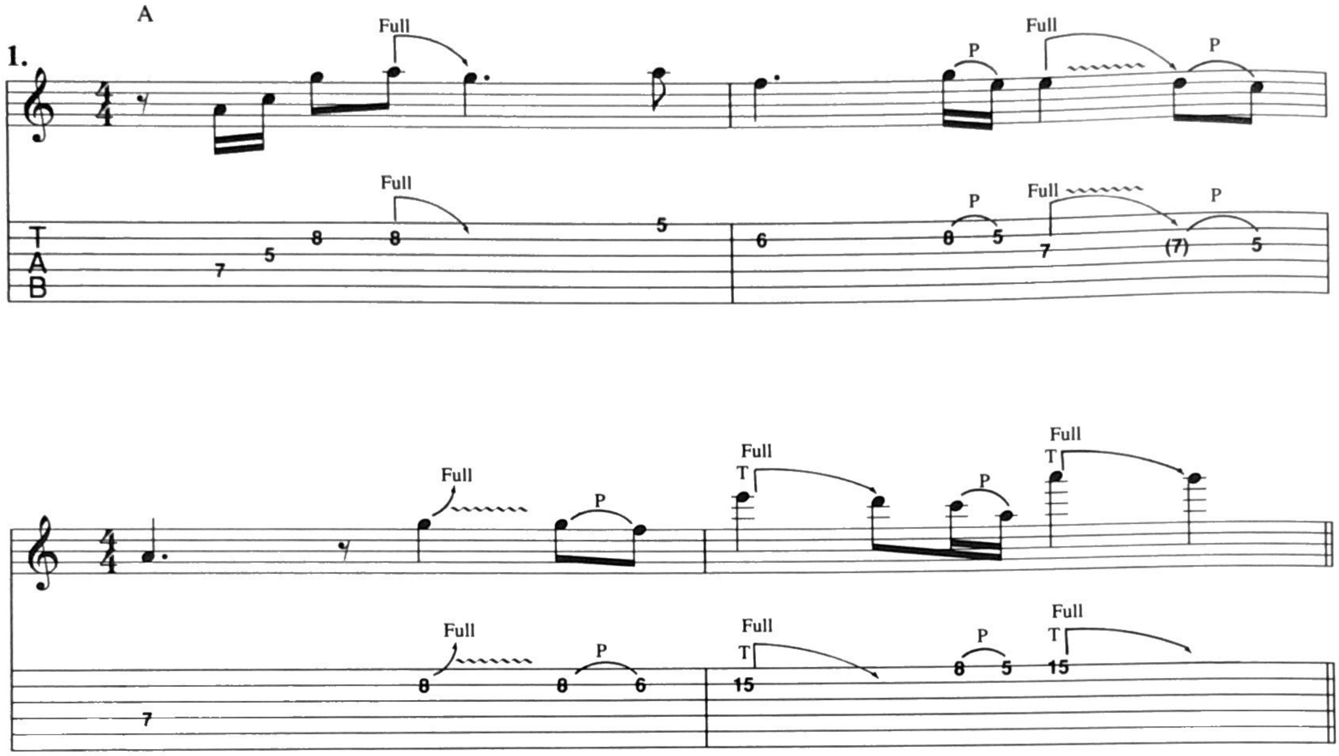


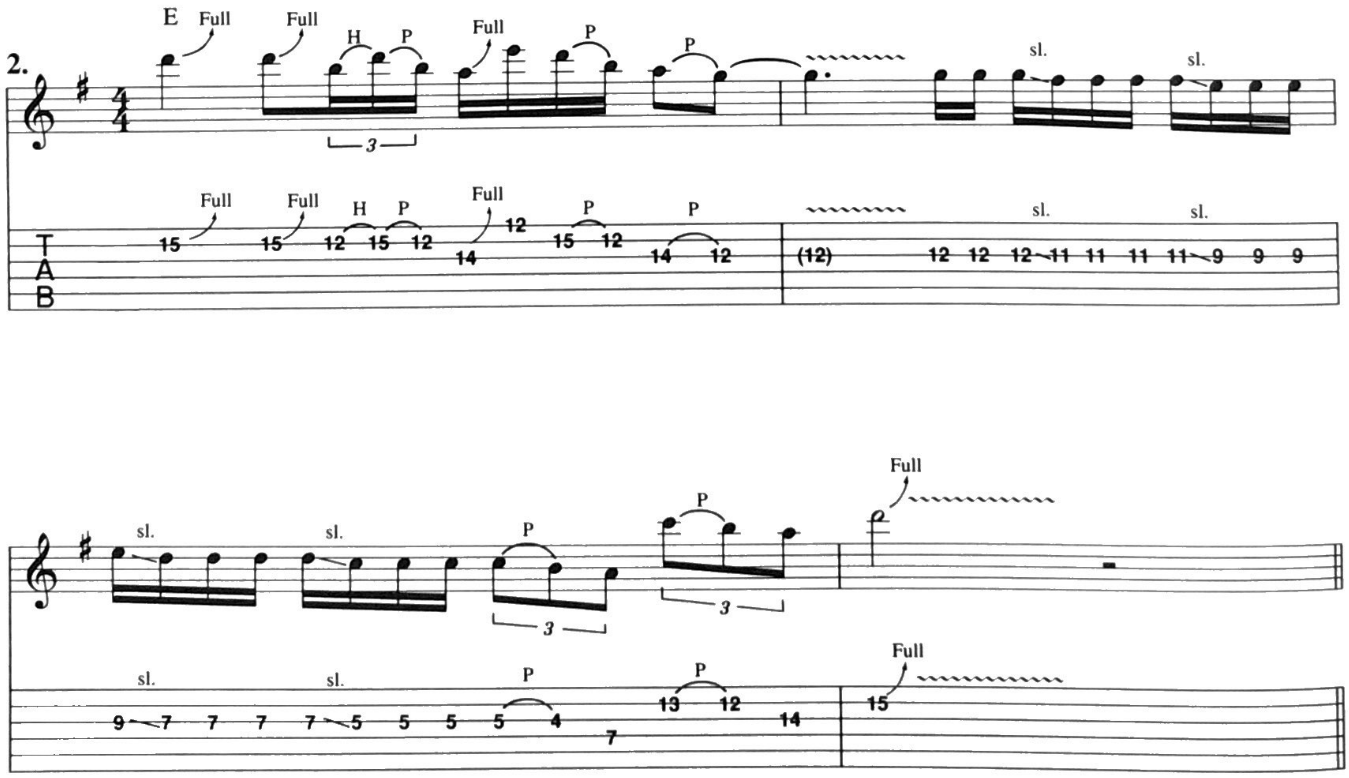




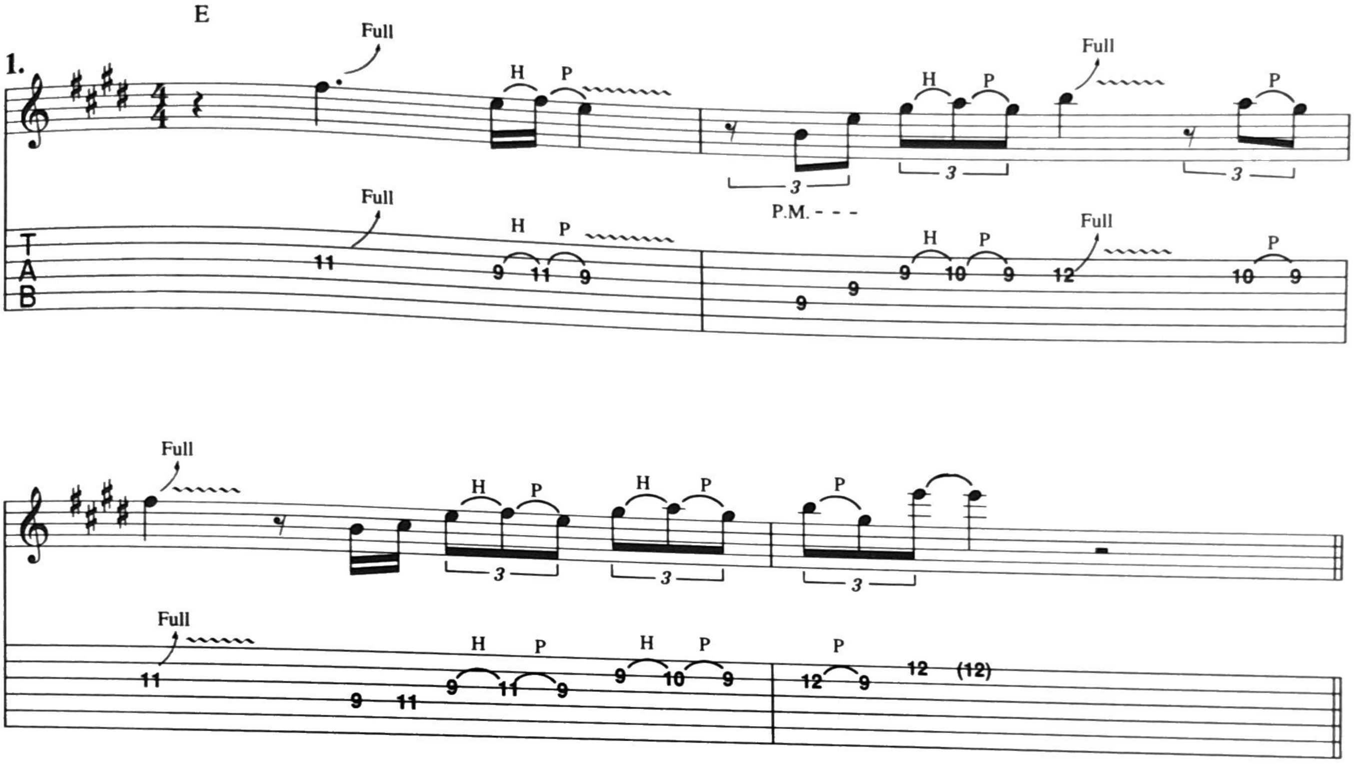
* The string is bent up with fret hand
while the note is played with pick hand.

VITO BRATTA (WHITE LION)

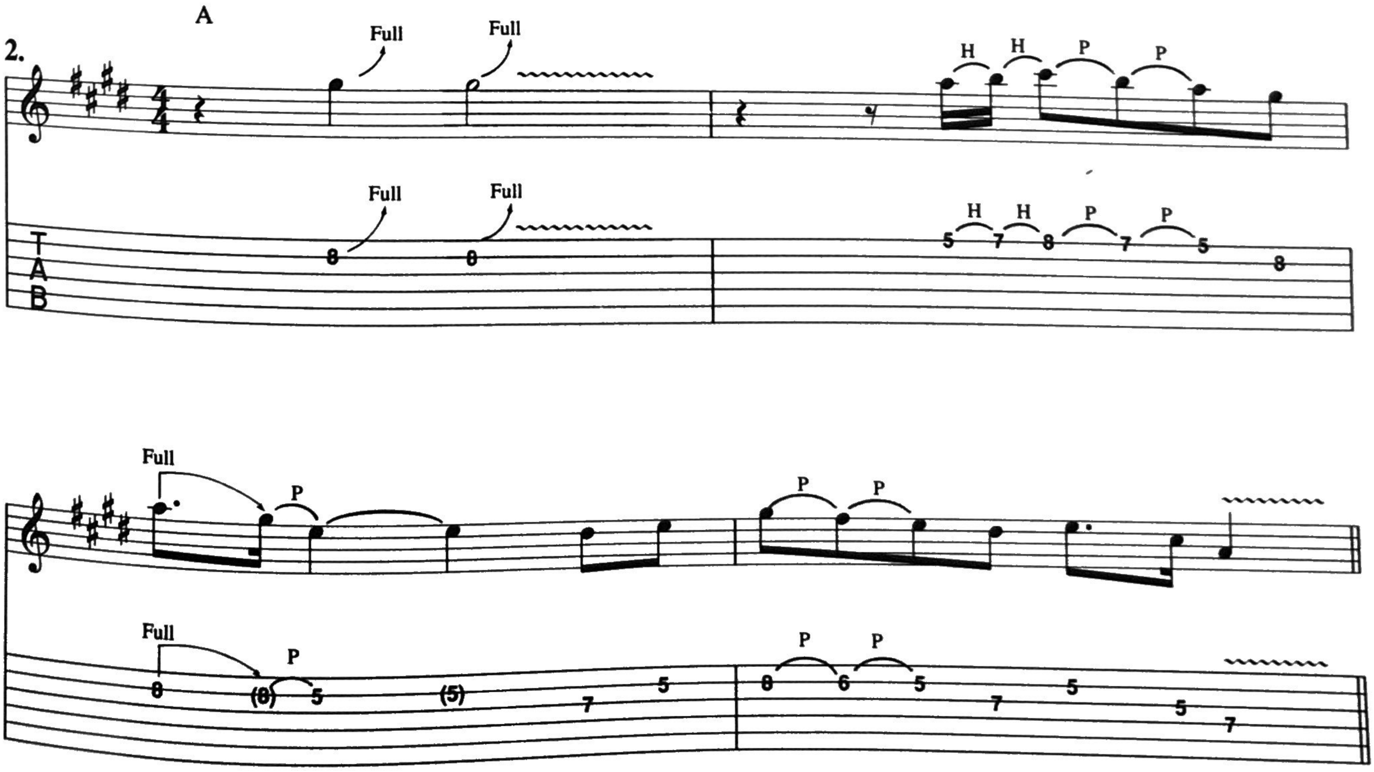




REB BEACH (WINGER)



MATHIAS JABS (SCORPIONS)



CLASSICAL METAL

A Brief History

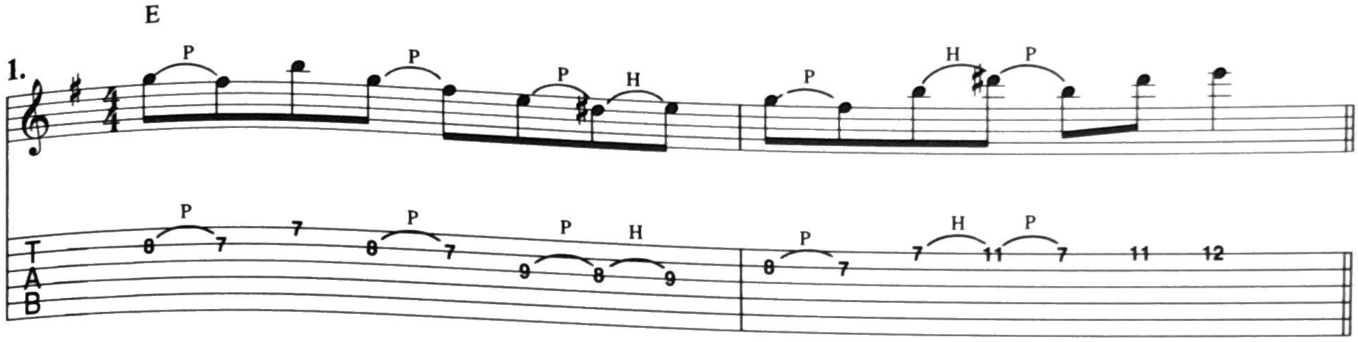
Rock musicians have long been influenced by classical music. **Frank Zappa** was the first rock musician to mix classical elements into rock. Heavy metal's first classically influenced guitarist was **Ritchie Blackmore**, who went so far as to cover a theme from Beethoven's Ninth Symphony. With the popularity of progressive music in the '70s, many guitarists incorporated various aspects of classical harmony and theory into their arsenal of licks, as in **Steve Howe**'s work with the group **Yes.** Many metal guitarists used classically influenced themes in their songwriting and soloing. In the early '80s **Randy Rhoads** raised the standard of classical metal by playing with more precise technique and faster execution than his predecessors. By the mid '80s the classical influence became more technique oriented, with guitarists actually lifting sections from classical violinist Niccolo Paganini's music. One of the most classically influenced metal guitarists is Swedish-born **Yngwie Malmsteen.** Yngwie borrowed compositional structures from Bach and themes from Pagnanini, and is emerging as one of the most powerful instrumentalists rock has ever known.

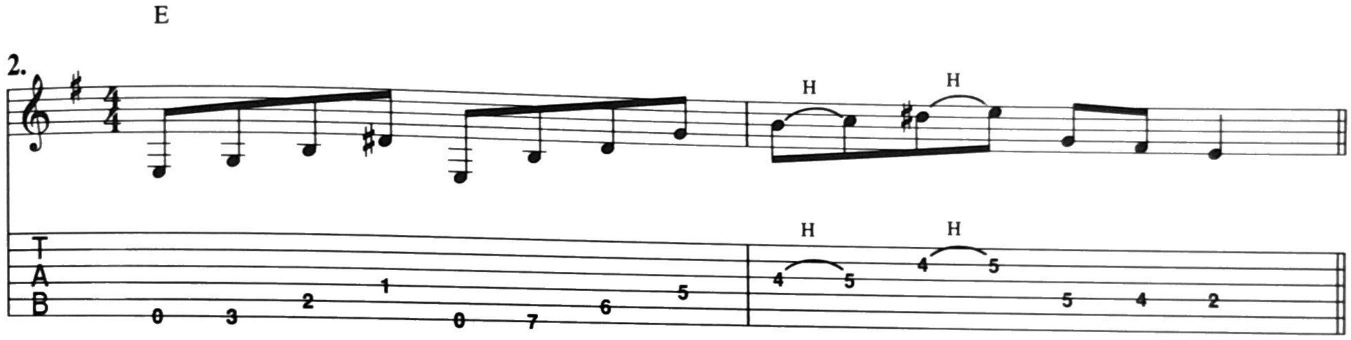
Recommended Listenings

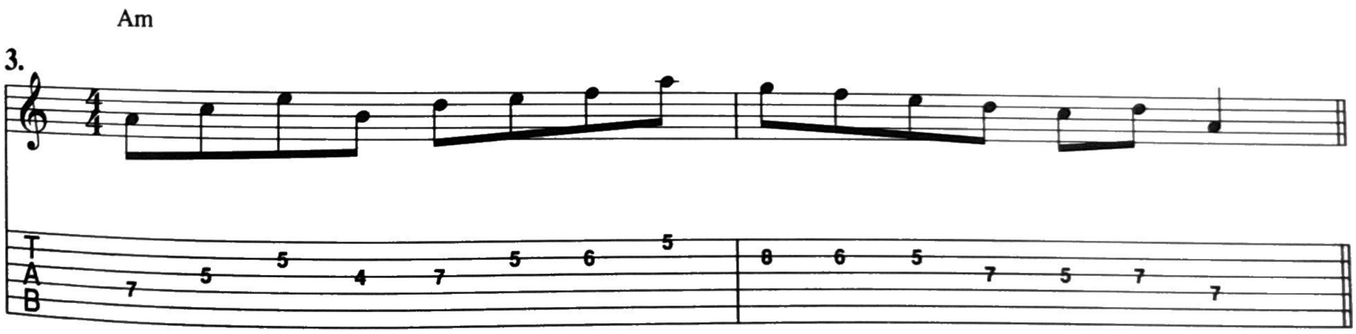
Rainbow: "Theme From Beethoven's Ninth," *Rainbow.* Ozzy Osbourne: "Flying High Again," *Diary Of A Madman.* Yngwie Malmsteen: *Rising Force.* Tony McAlpine: "Untitled," *Edge Of Insanity.*
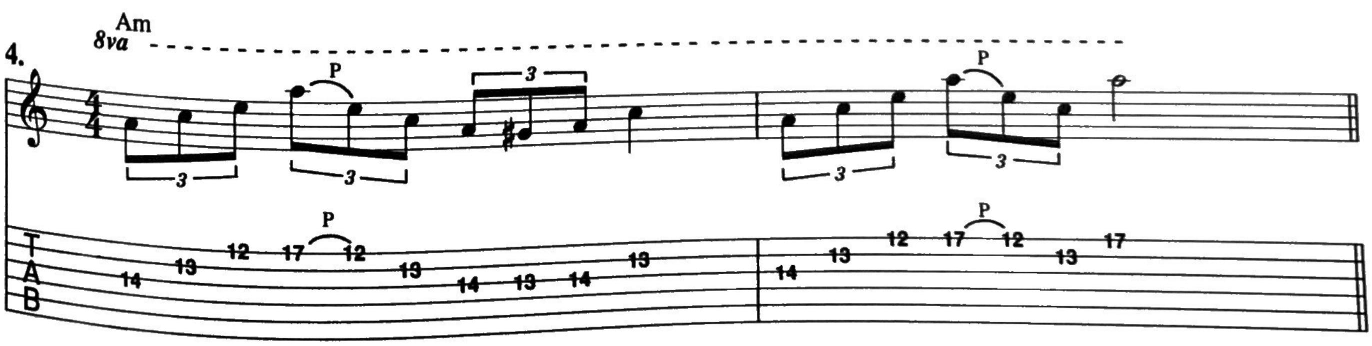
Playing Suggestions

This style of metal requires great skill and fluid technique. One picking method used by classical metal guitarists is sweep picking. This involves picking in the same direction across several strings. Sweep Picking uses an economy of motion, allowing you to follow through without having to change the direction of the pick for each note. When playing through these licks, try to use a metronome to help you perfect your timing. A thorough knowledge of scales and arpeggios, as well as practicing the licks in this section, will help you capture the classical metal sound. The important scales to know are the harmonic minor, the phrygian mode and the melodic minor. For more information regarding scales, see the scales section at the end of this book, page 46.

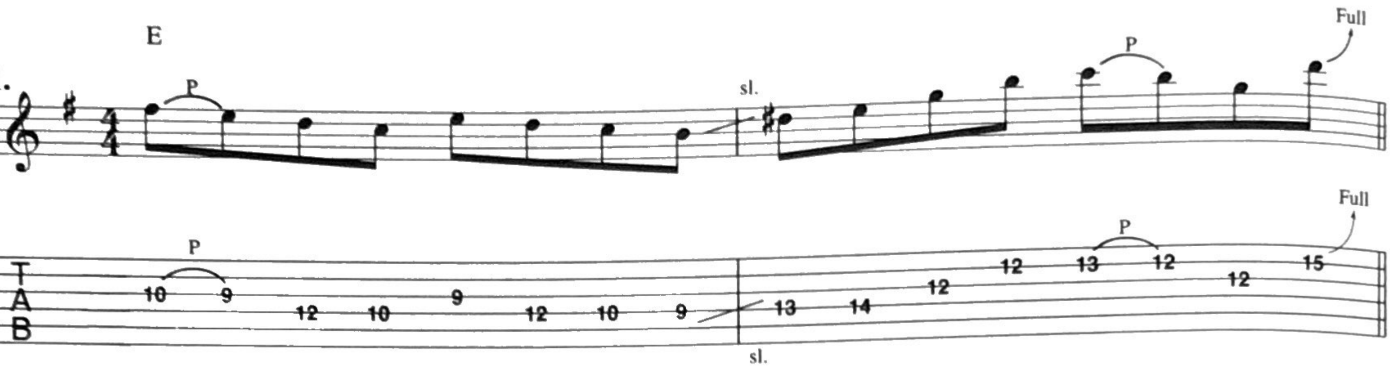

1.
E


2.
E

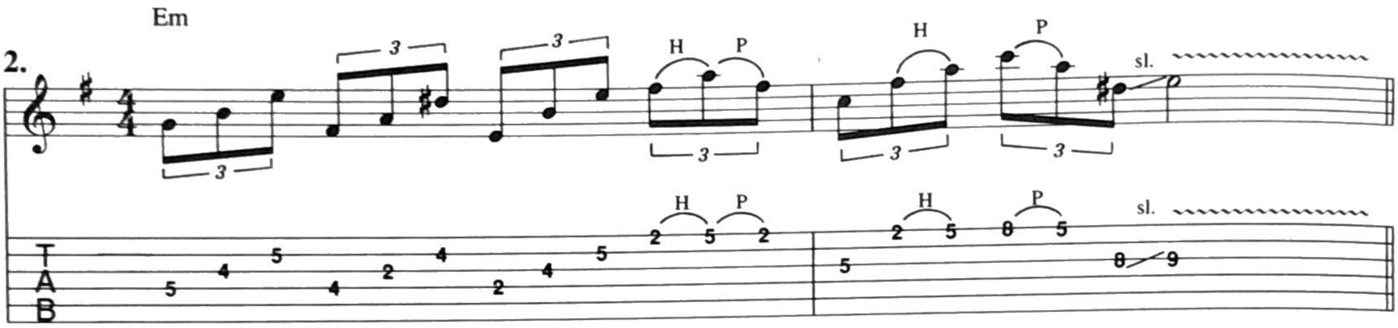

3.
Am


4.
Am
8va

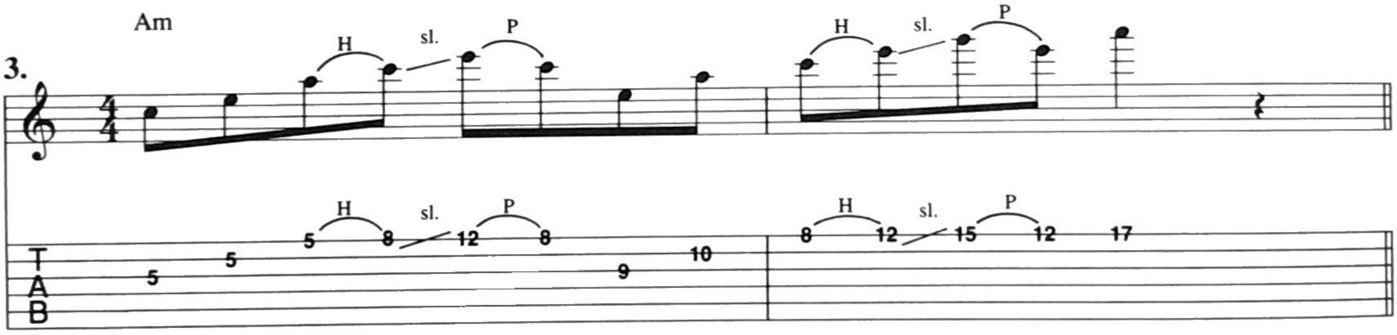
1.



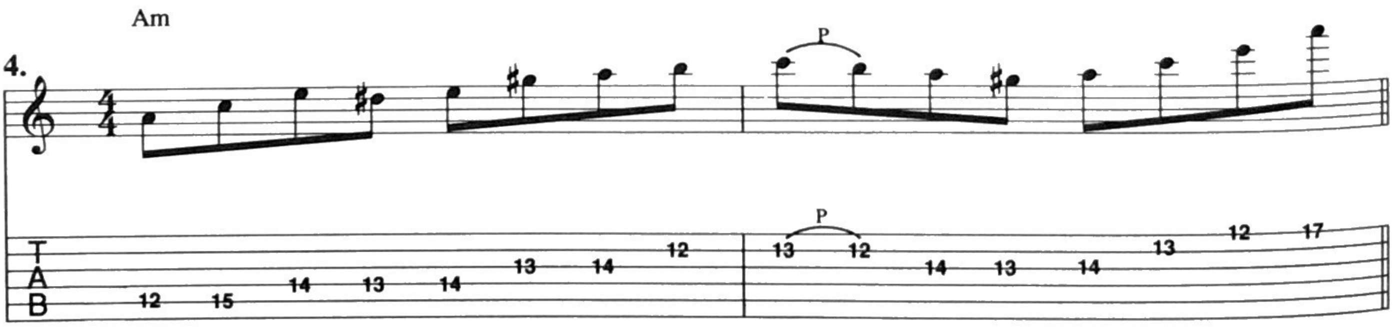
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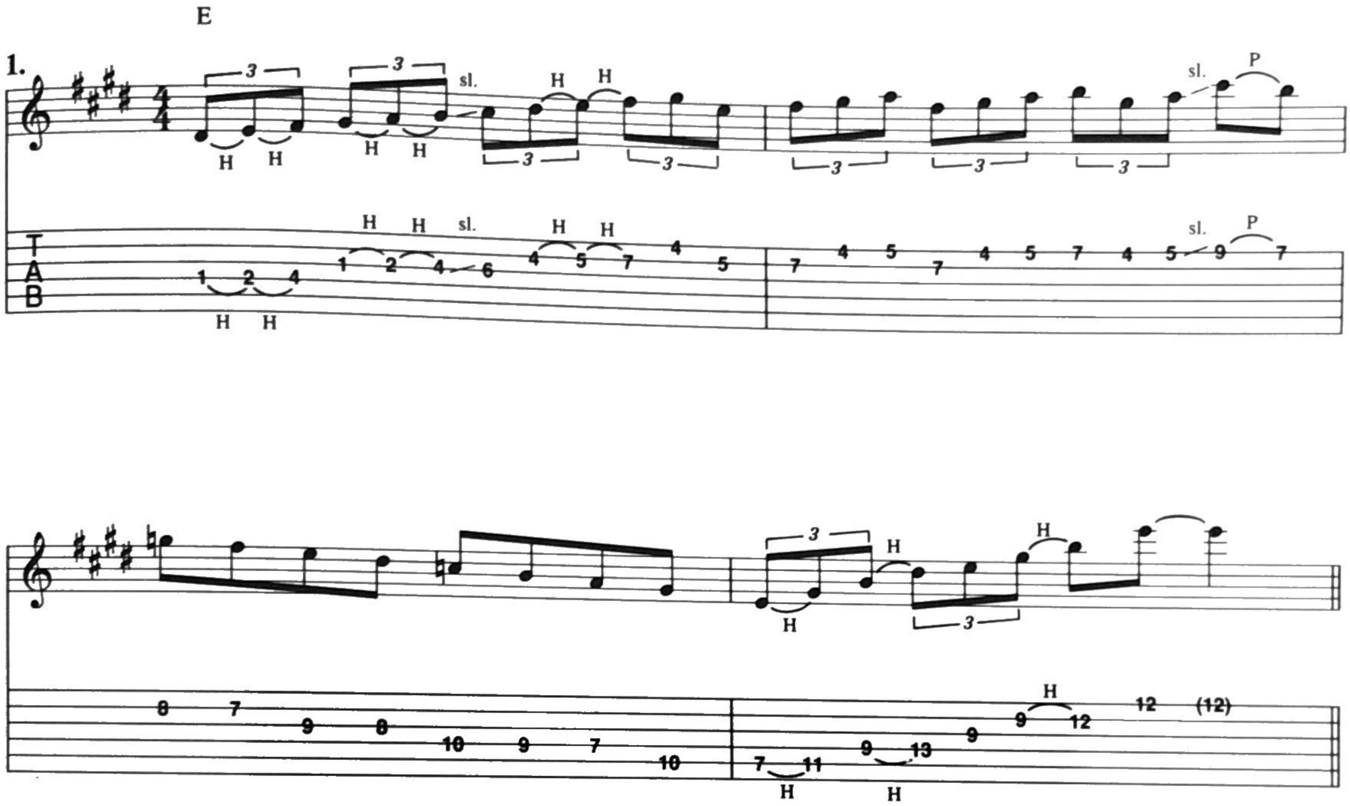
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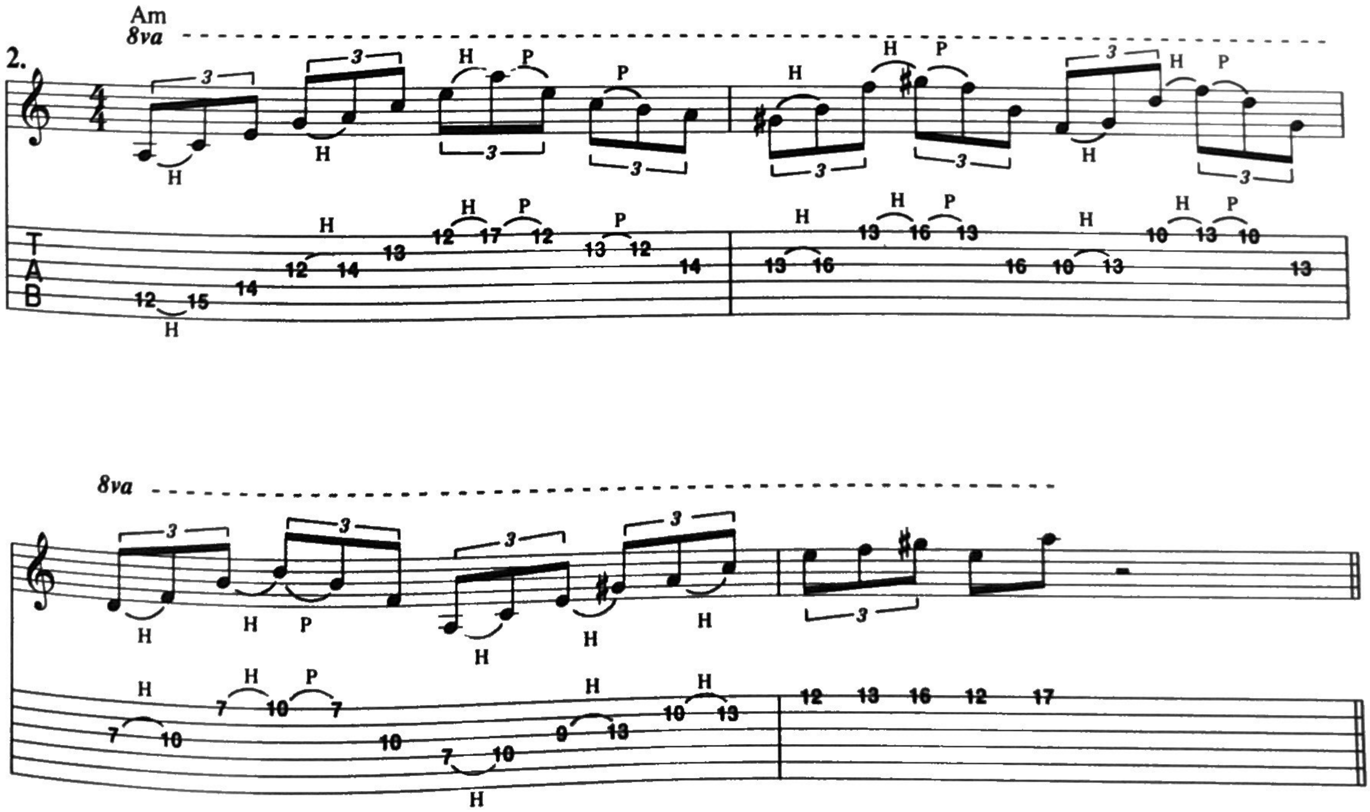


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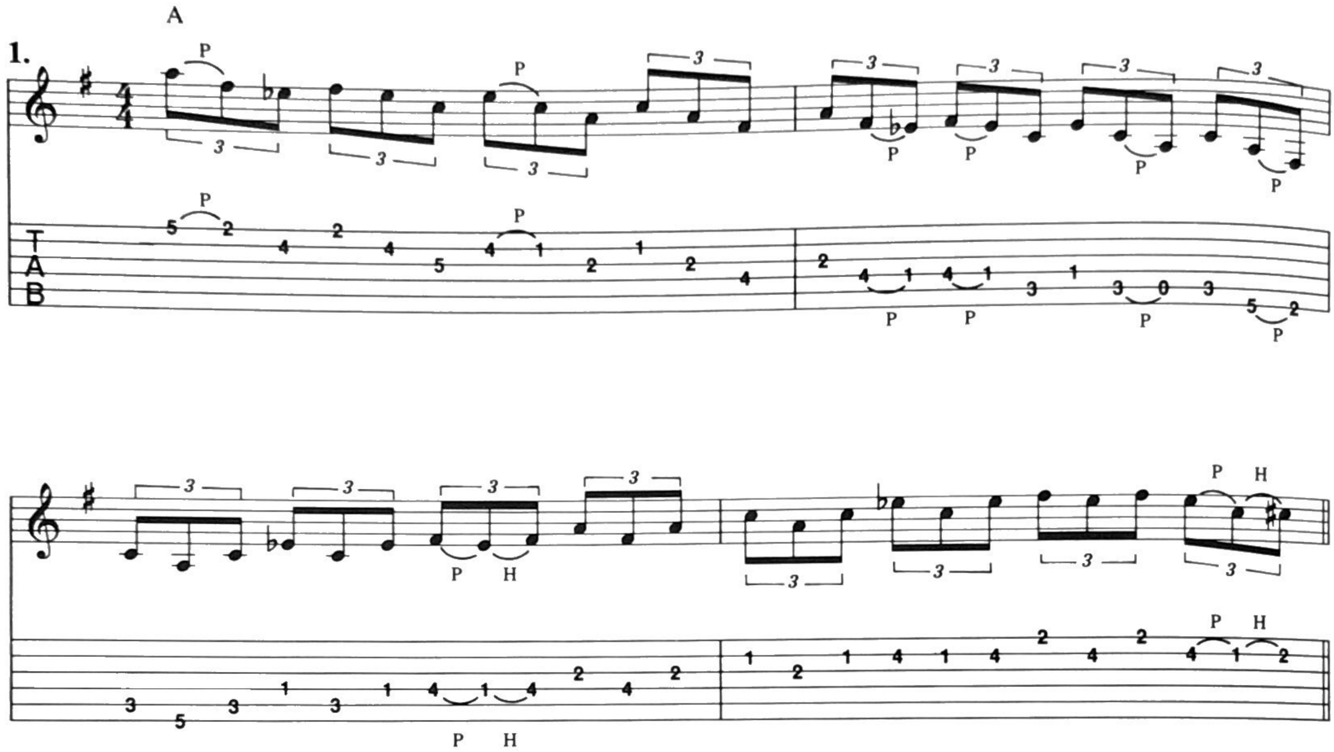


YNGWIE MALMSTEEN



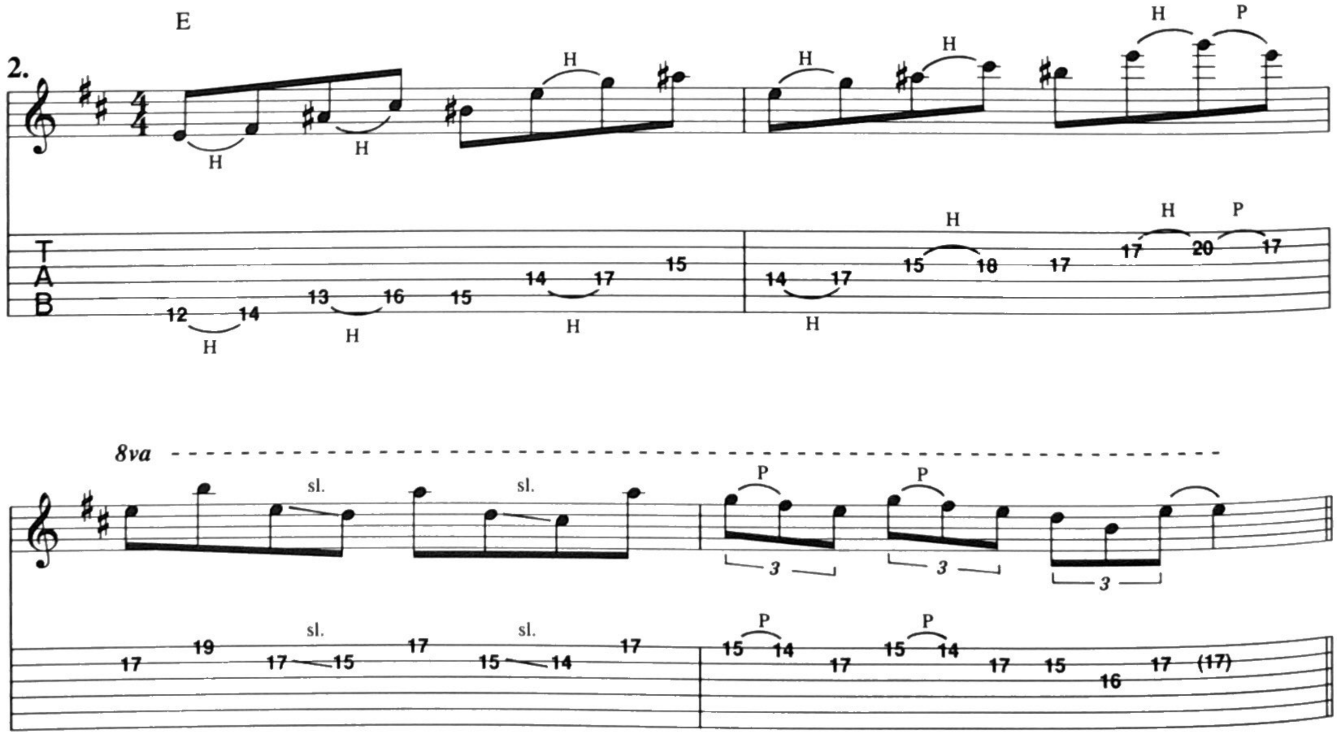


LICKS IN THE STYLE OF...

RANDY RHOADS (OZZY OSBOURNE)



GEORGE LYNCH (DOKKEN, LYNCH MOB)



A Brief History
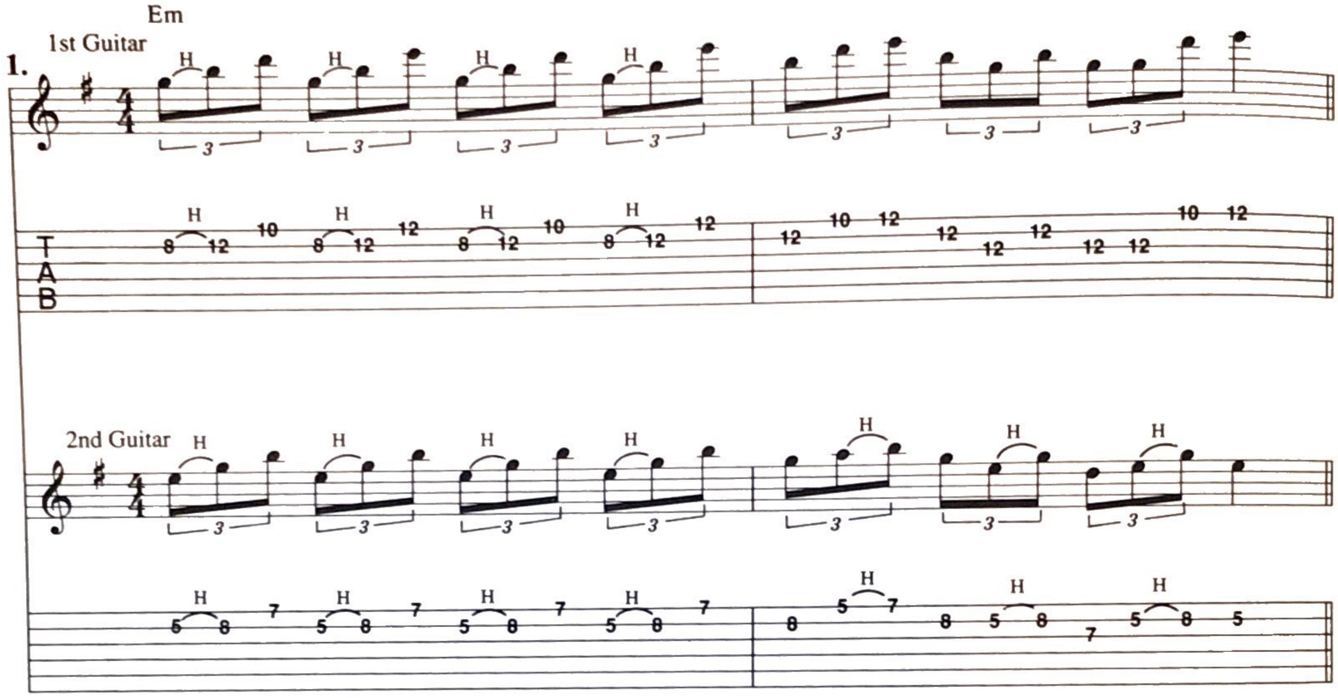
Harmony licks generally require either two guitarists or some form of electronic device, such as a multi-track recorder or a *harmonizer*. The use of harmonized lines in metal tunes reached popularity in the early '80s with such albums as **Iron Maiden**'s *Killers*, **Judas Priest**'s *Screaming for Vengeance* and **Def Leppard**'s *High and Dry*. Using different harmonies can add a wide variety of sounds to your licks. They can bring majesty to a ballad or a sinister feel to a fast metal song. Harmonized lines are sometimes used in place of chords. This is achieved by having the guitarists play the different notes of the chords, either in a riff or as sustained notes. This technique can really 'fatten up' the sound of a lick or riff, creating the sound of an army of guitar players, instead of just two.

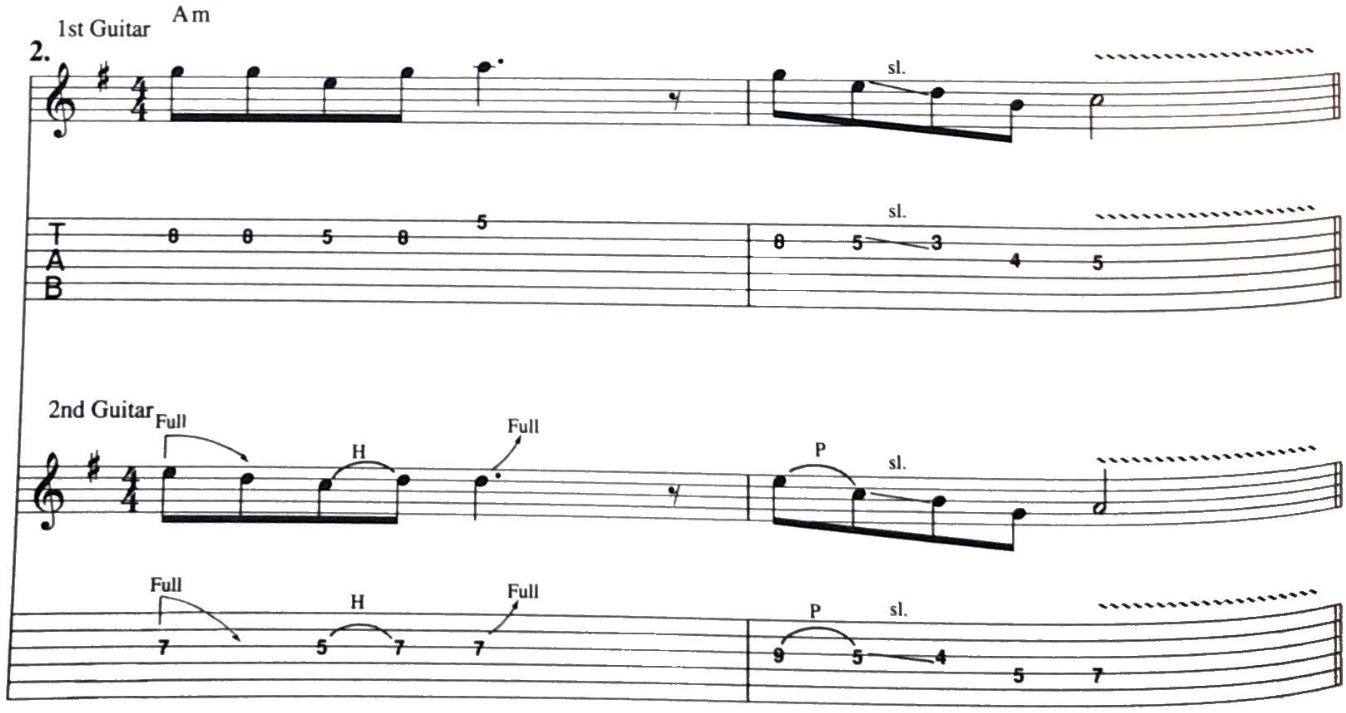
Recommended Listenings
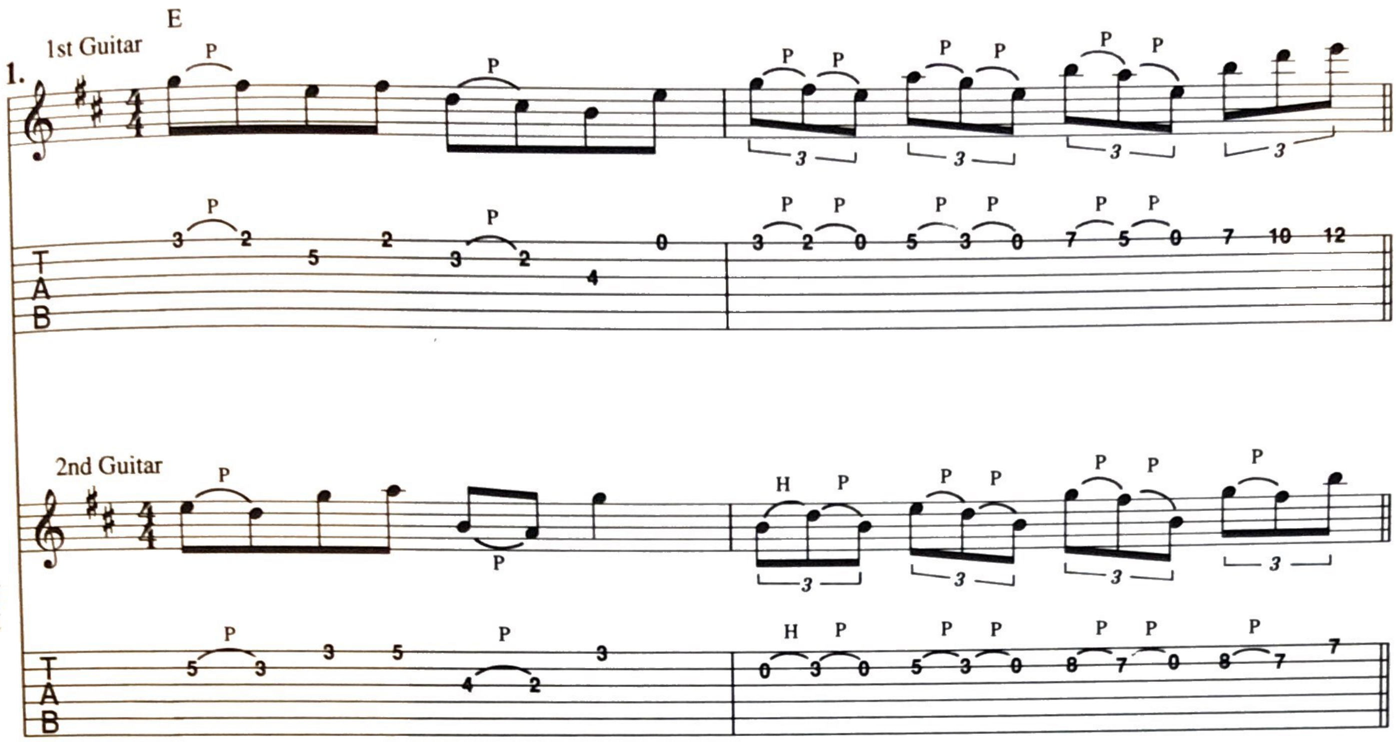
Iron Maiden: "The Trooper," *Piece Of Mind*. Judas Priest: "The Hellion," *Screaming For Vengeance*. Def Leppard: "Bringing on the Heartache," *High And Dry*. Racer X: *Second Heat*.
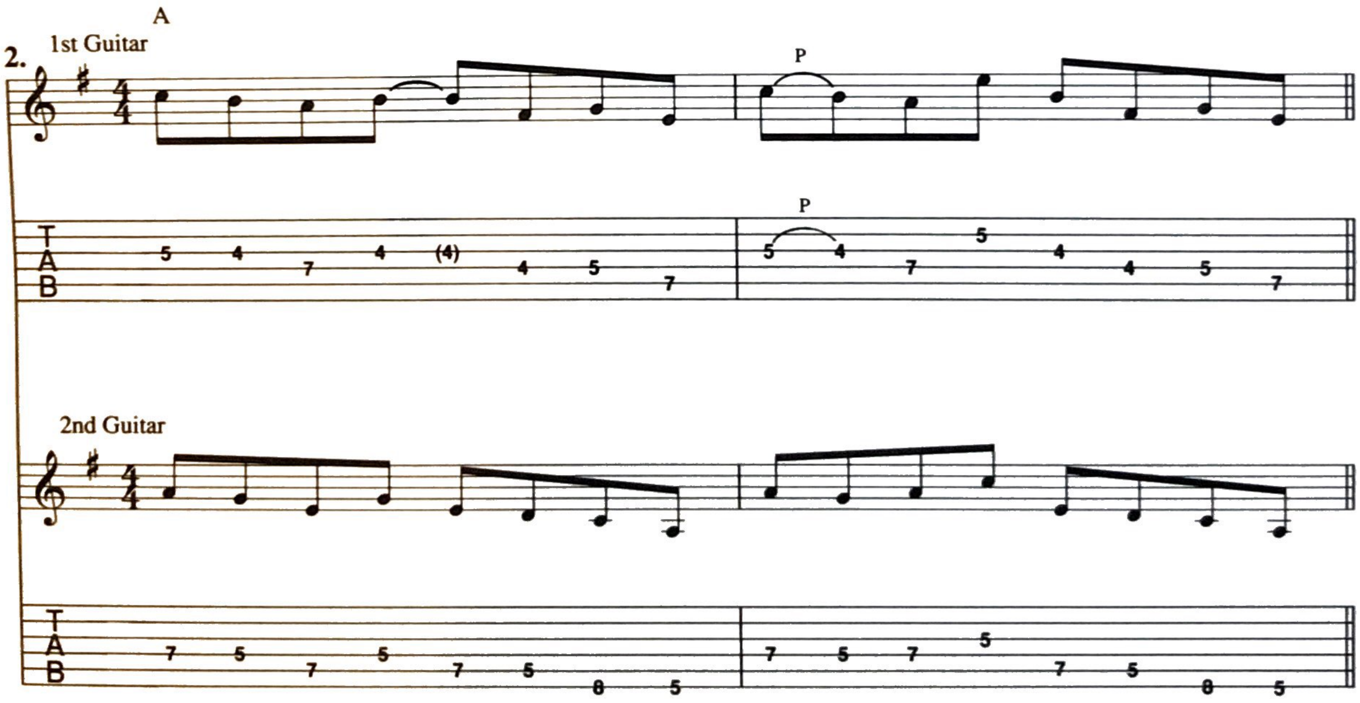
Playing Suggestions

There are several ways in which you can harmonize your licks. The most common harmonies are intervals of thirds, fourths and fifths. To harmonize up or down a third you simply count up or down from the note two whole steps (or four frets). For example, from the note C you count up to the note E or down to the note A-flat. To harmonize a minor third you count up or down one and a half steps (or three frets). For example, from the note C you count up to the note E-flat or down to the note A. To harmonize up or down a fourth you simply count up or down from the note two and a half whole steps (or five frets). For example, from the note C you count up to the note F or down to the note G. To harmonize up or down a fifth you simply count up or down from the note three and a half whole steps (or seven frets). For example, from the note C you count up to the note G or down to the note F. These intervals are usually used together, and you will often find a third, a minor third and a fourth all in one lick. Included in the following licks are examples of these harmonies.


1.
1st Guitar
Em
H
3
T
A
B
8 12 10 8 12 12 8 12 10 8 12 12
12 10 12 12 12 12 12 12 10 12
2nd Guitar
5 8 7 5 8 7 5 8 7 5 8 7
8 5 7 8 5 8 7 5 8 5


2.
1st Guitar
Am
sl.
T
A
B
8 8 5 8 5
8 5 3 4 5
2nd Guitar
Full
H
P
7 5 7 7
9 5 4 5 7
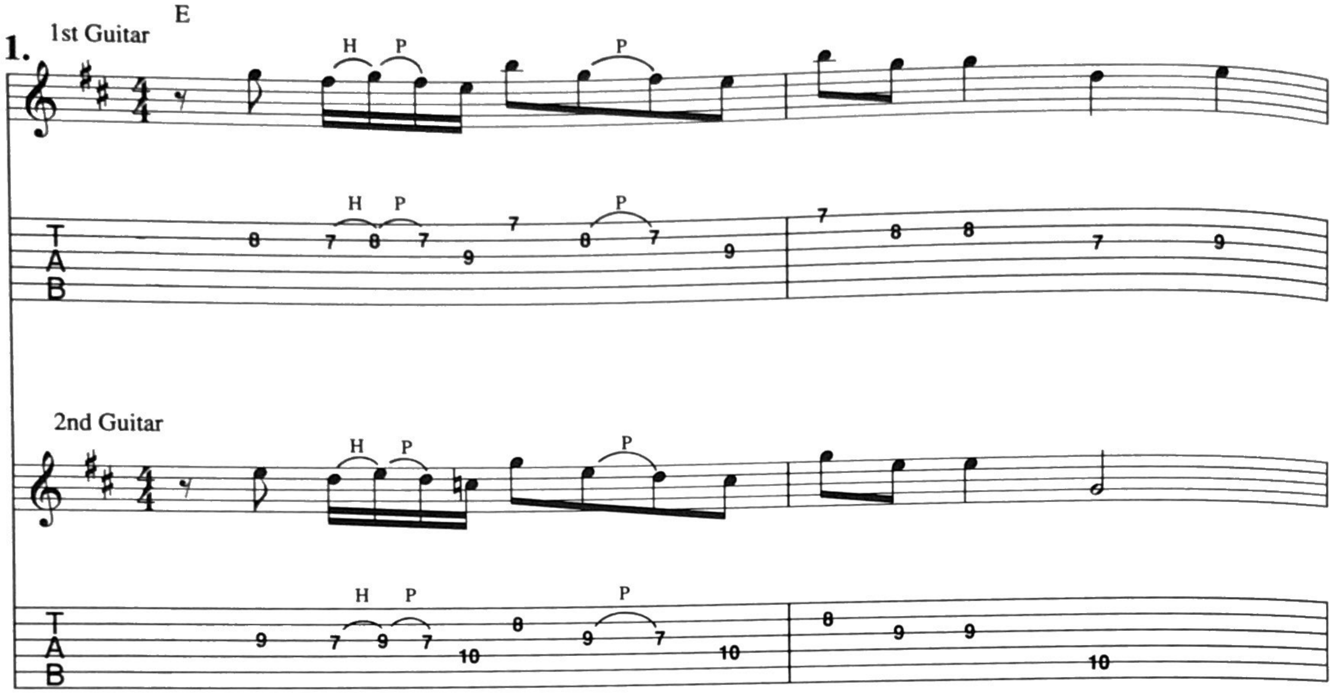

1.
1st Guitar
E
2nd Guitar

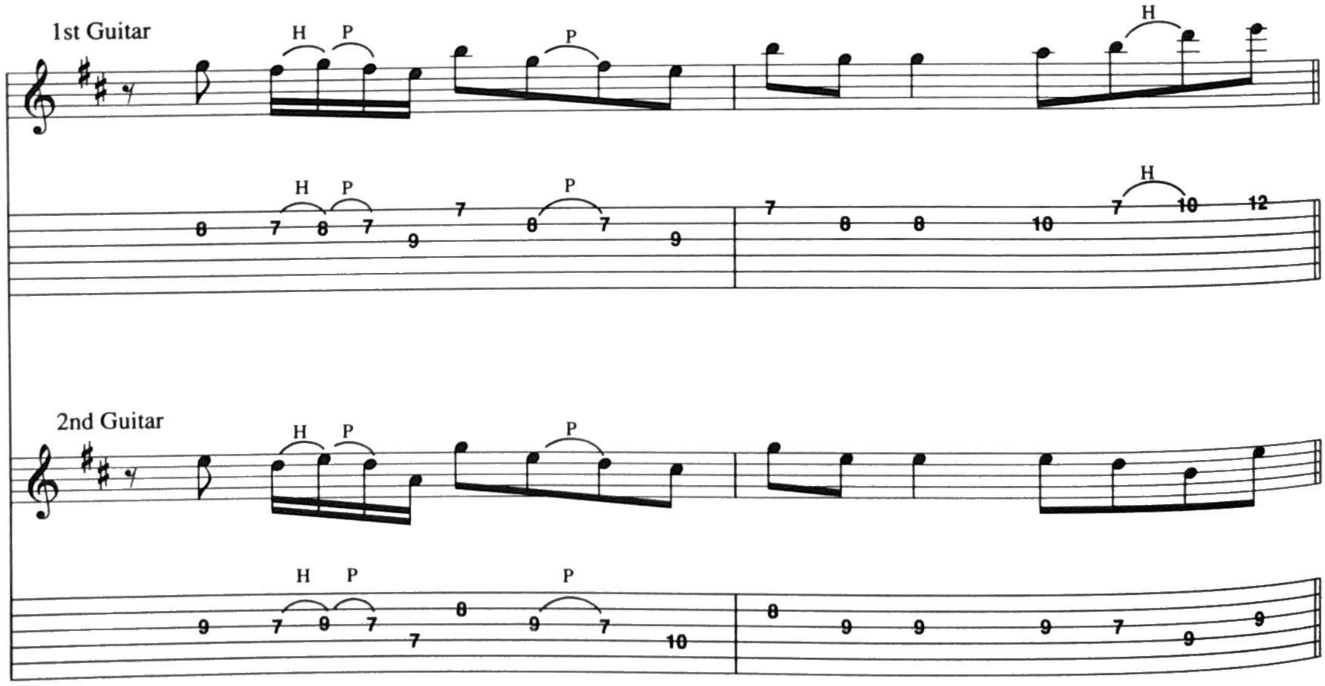

2.
1st Guitar
A
2nd Guitar

LICKS IN THE STYLE OF...
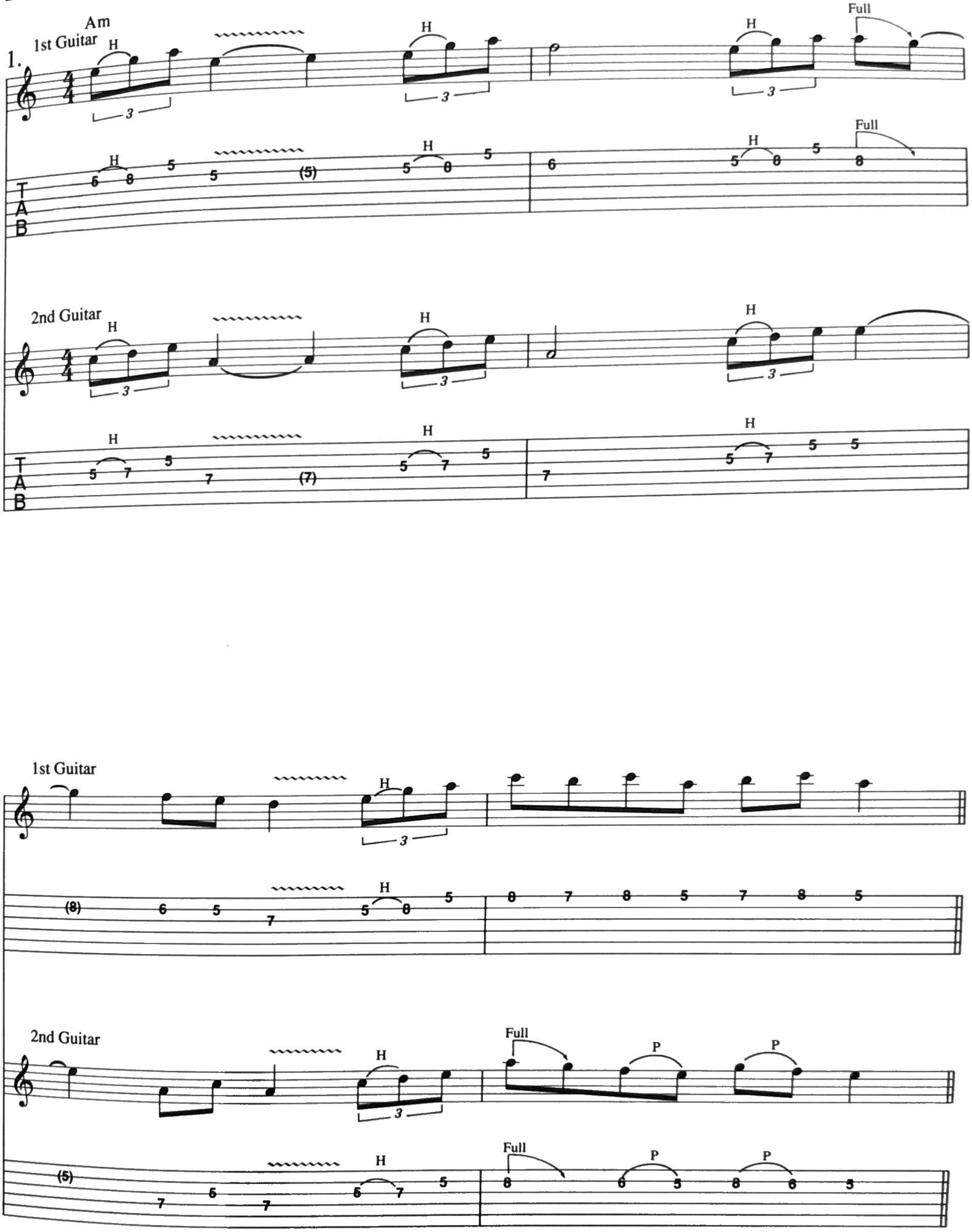
IRON MAIDEN

1.





DEF LEPPARD



A Brief History

Popular metal is commerically the most successful style covered in this book. The groups in this section take the best elements of metal and use them in a pop format. This first became popular in the mid '70s with groups like **Foreigner, Boston** and **Journey.** These groups have kept their staying power by merging their metal sound with the latest styles of pop. In the early '80s pop metal added some influences from the new wave music scene, most notably the added use of synthesizers and electronic drums. Most metal groups in the '80s have kept an eye on the pop market and have occasionally ventured into that arena. **Van Halen** entered the pop market with the release of "Jump," from their album *1984.* But for the most part, this domain is occupied by full-time pop-metal groups. In the early '80s bands like **Loverboy, Billy Squier** and **Def Leppard** were at the top of the pop charts. In the mid '80s, with the growing popularity of heavy metal, the number of these types of groups more than doubled. While such popular groups as **Mötley Crüe** and **Ratt** helped define this sound, no one has epitomized the style more and taken it to new heights as **Bon Jovi.** By the end of the '80s, the pop metal sound had come to rely quite heavily on the metal ballad (see page 21). Some of the groups getting the most airplay are **Winger, White Lion** and **Skid Row.**

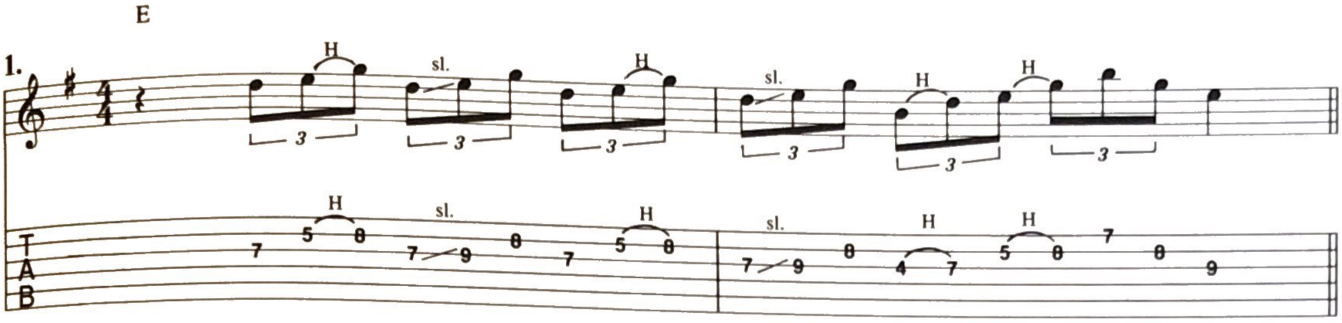
Recommended Listenings

Bon Jovi: "Living On A Prayer," *Slippery When Wet.* White Lion: "When The Children Cry," *Pride.* Bad English: "When I See You Smile," *Bad English.* Skid Row: "Eighteen And Life," *Skid Row.*
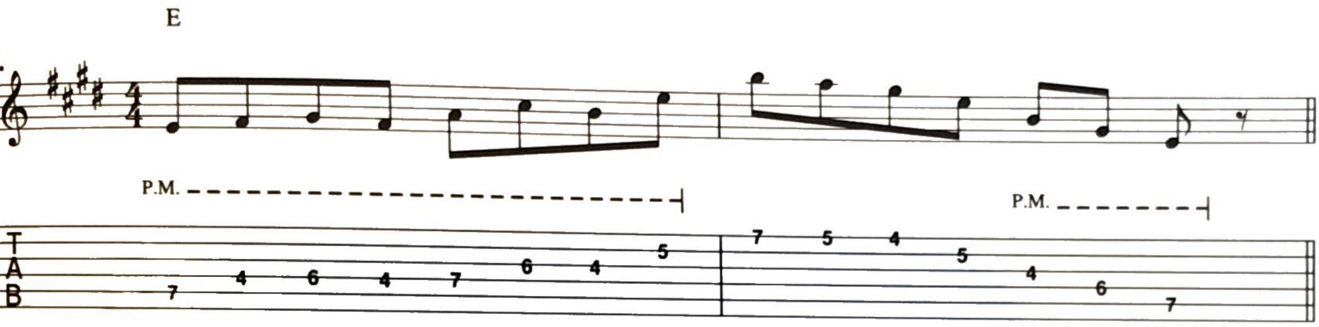
Playing Suggestions

Pop metal guitar playing borrows a little from every style mentioned in this book and mixes them into a highly polished musical package. You should have good note definition, while still keeping a heavy *tone.* Your playing should be very precise, as pop metal arrangements are usually very tight. The leads tend to be melodic in nature and are usually highlighted with bits of flash, rising to a soaring finish. Listening to the guitarists in this style listed above will give you an idea of what you should be aiming for.

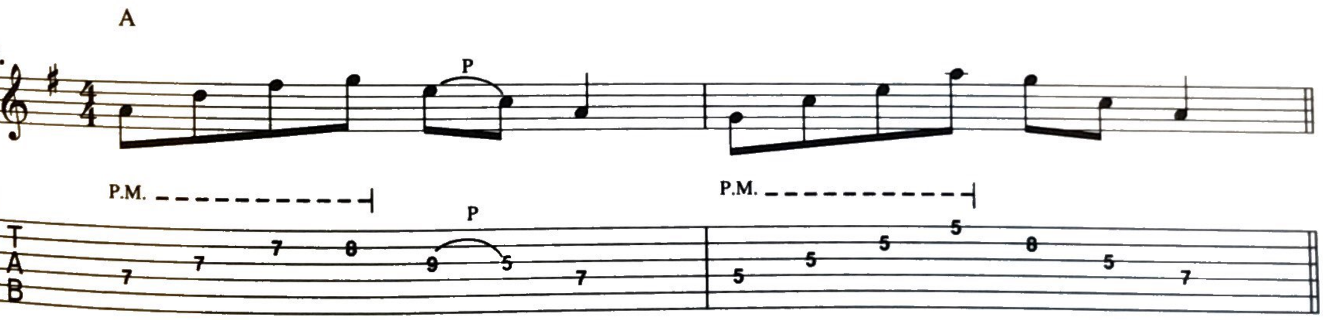
1.


E
H
sl.
H
sl.
H
H
T
A
B

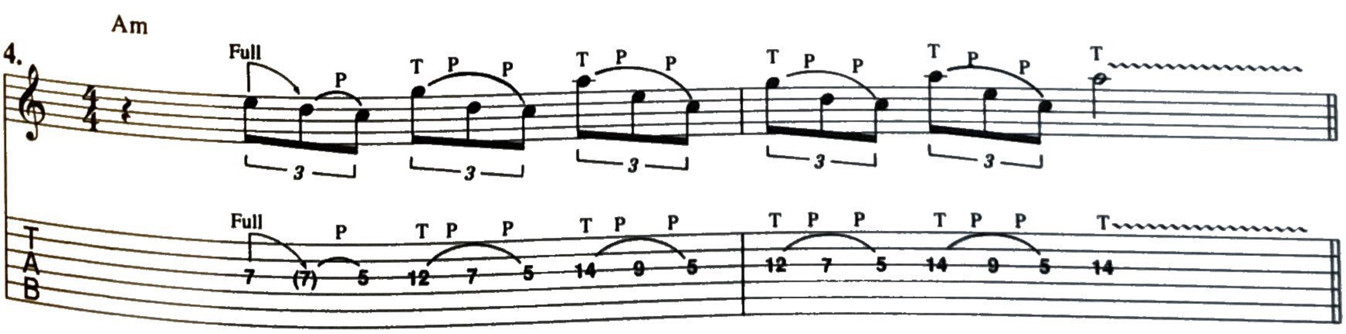
2.


E
P.M.
P.M.
T
A
B

3.

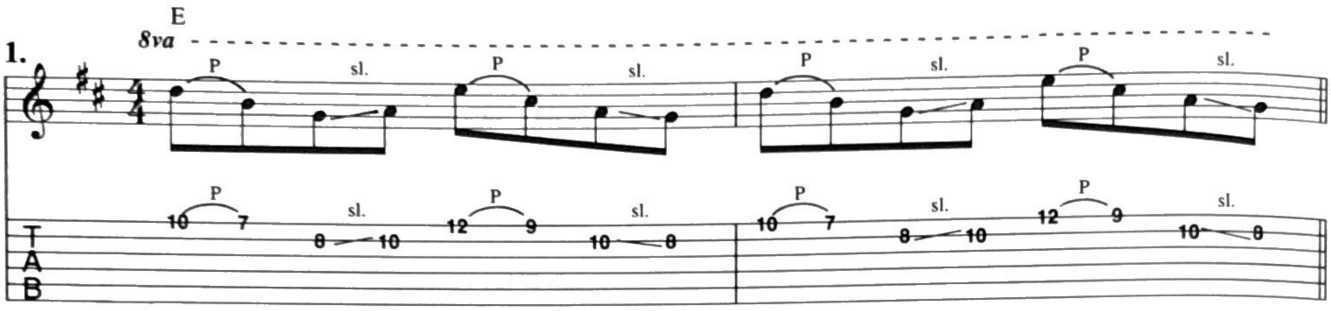

A
P
P.M.
P.M.
P
T
A
B

4.

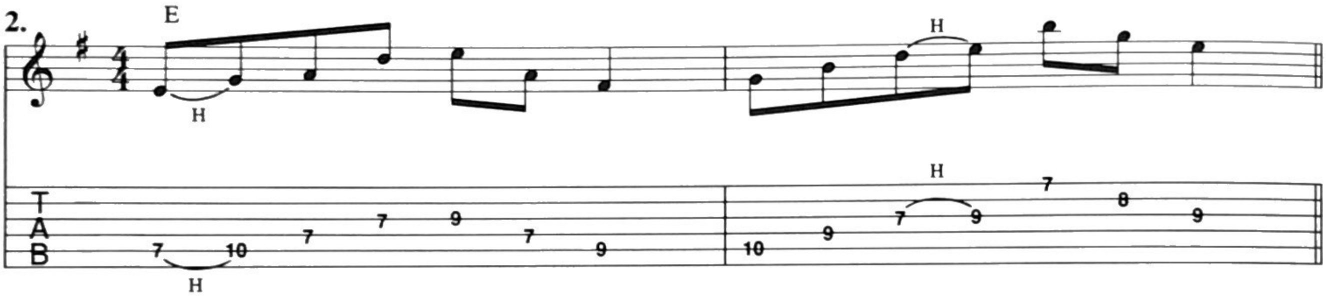

Am
Full
P
T P P
T P P
T P P
T P P
T
T
A
B

MEDIUM LICKS

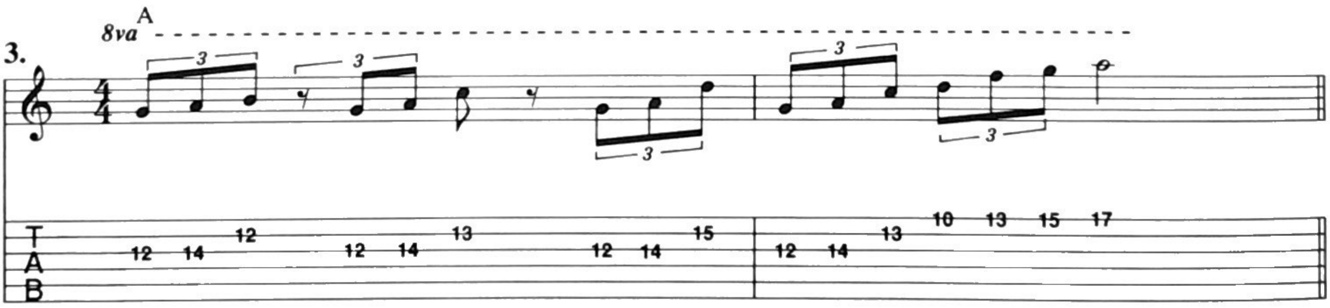
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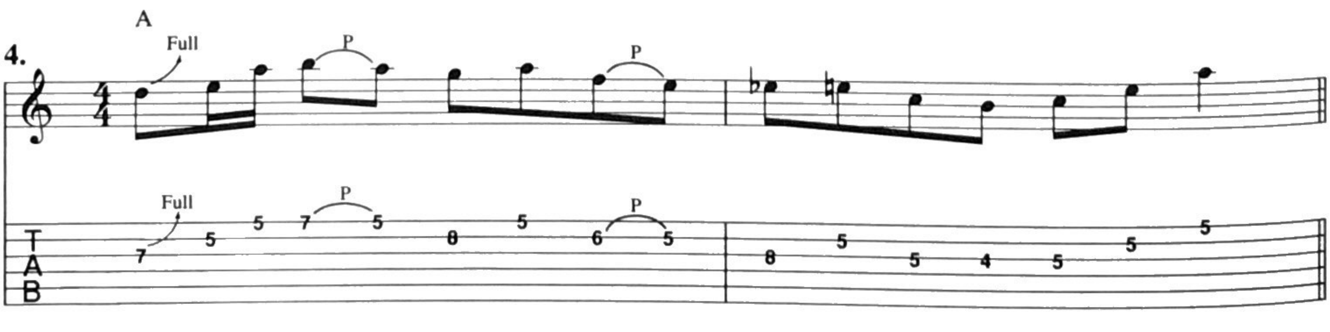
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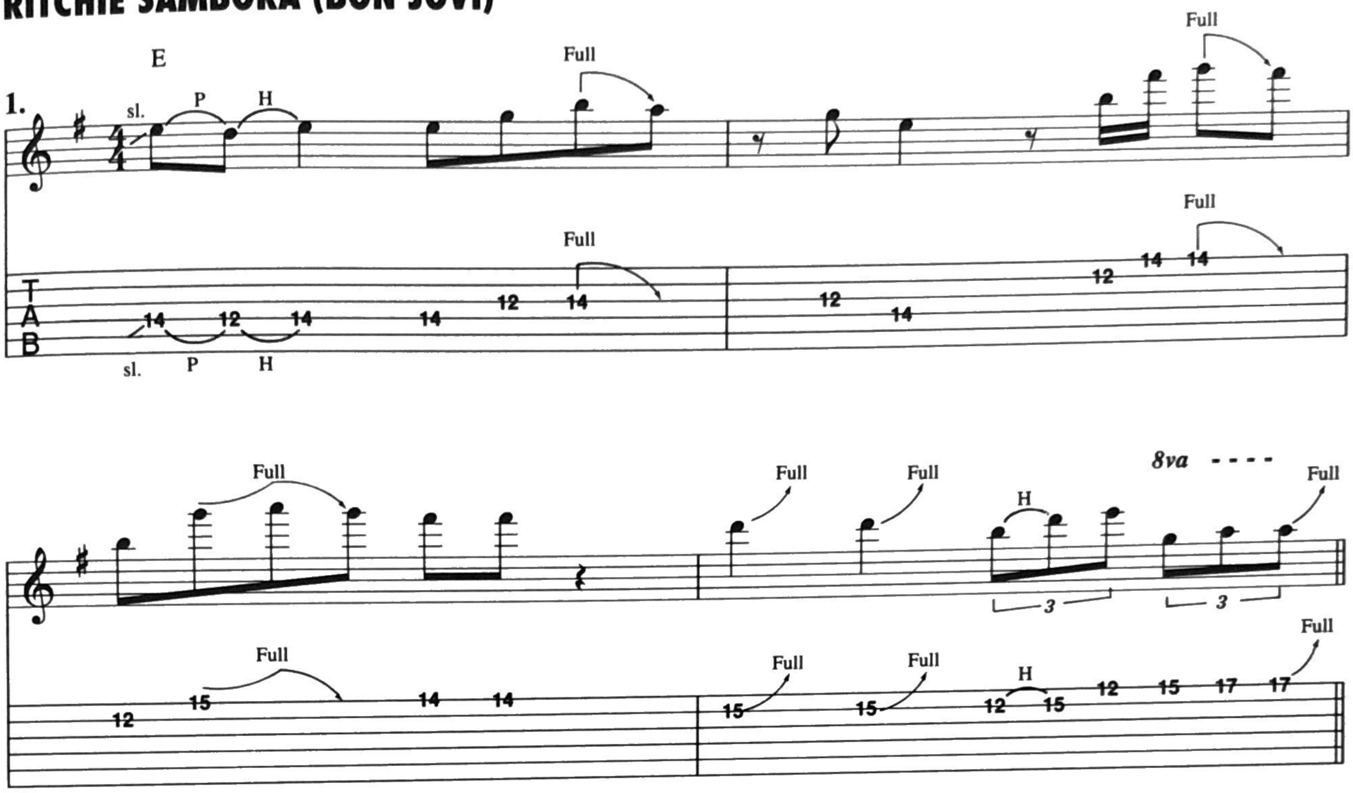
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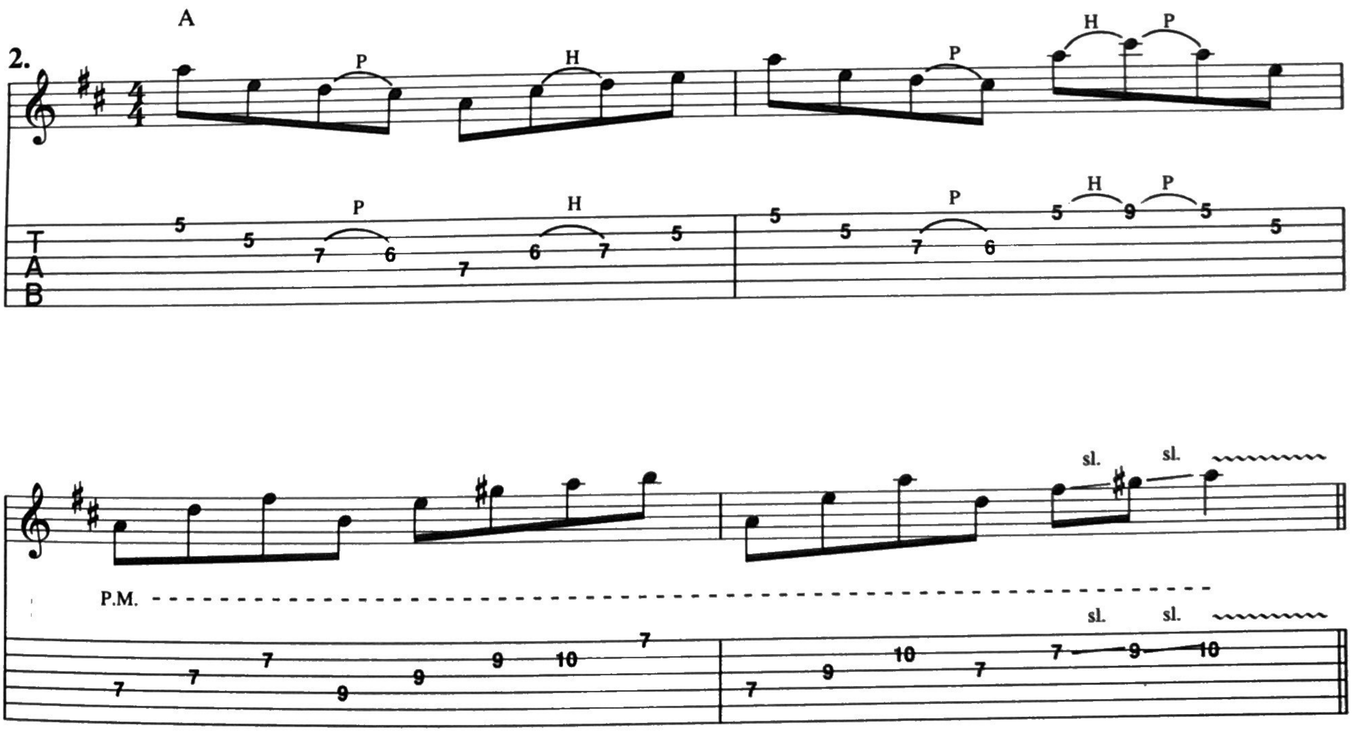
4.



RITCHIE SAMBORA (BON JOVI)

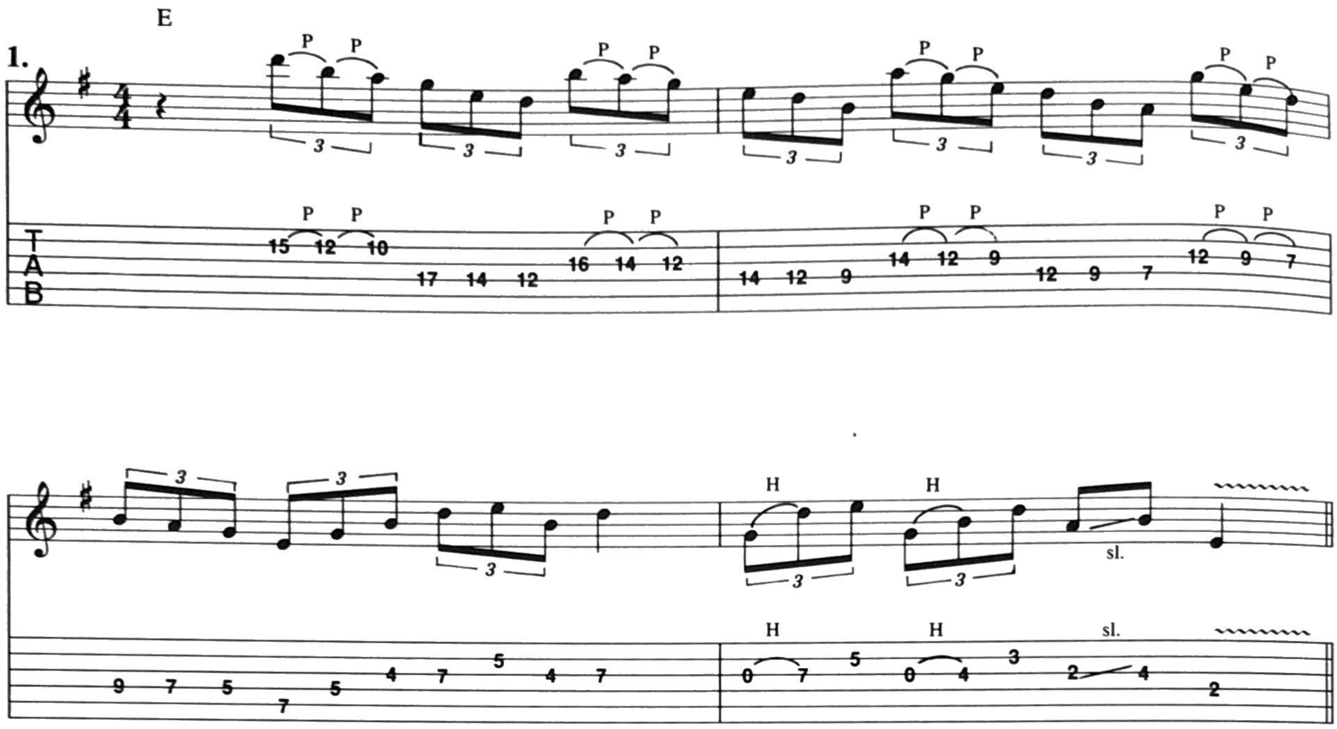


VITO BRATTA (WHITE LION)

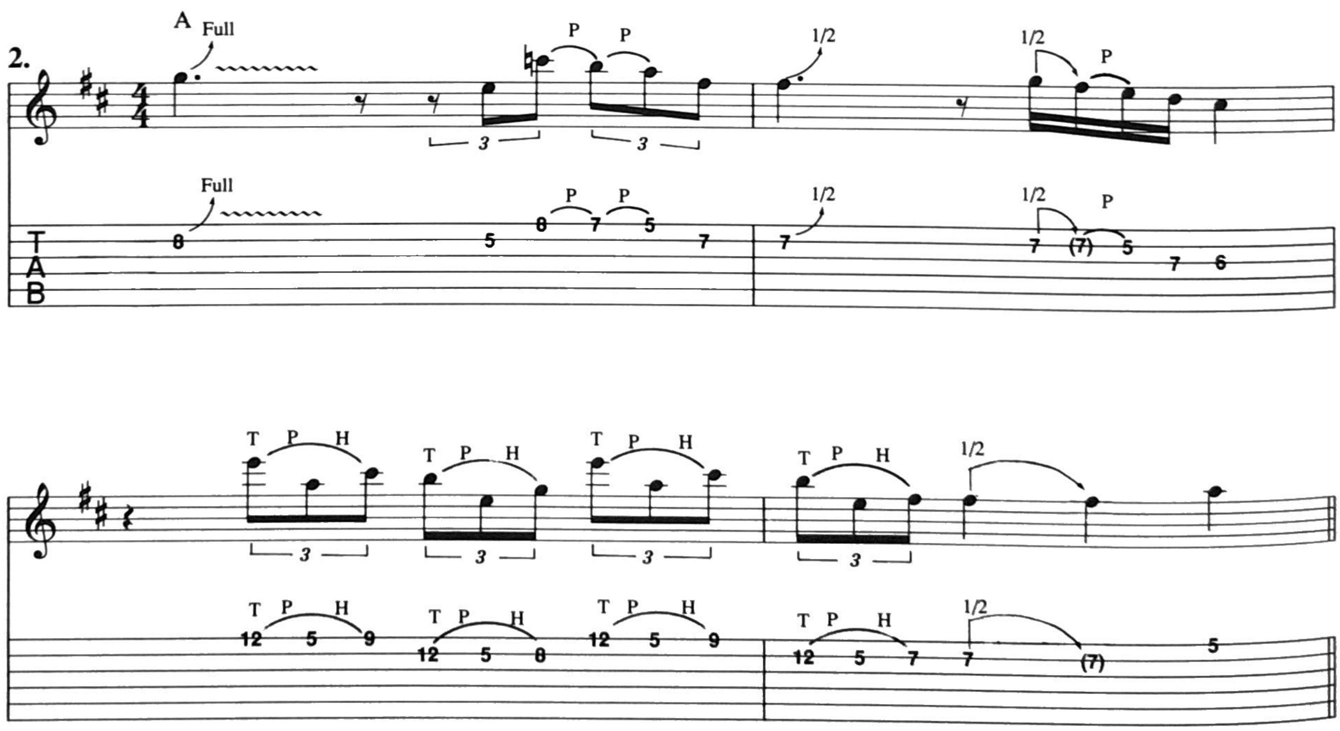


LICKS IN THE STYLE OF...

PAUL GILBERT (MR. BIG)



REB BEACH (WINGER)



A Brief History

In this chapter we will be discussing guitarists who are innovators and pioneers in metal guitar playing. These musicians have spawned thousands of imitators, and many of them will continue to inspire generations to come. There have been many great guitarists, but few have had the impact of the following. The first shredder was **Jimi Hendrix.** Hendrix virtually redefined guitar technique. With his expressive style and flamboyant nature, Hendrix is the model that all guitarists are measured against. In 1978, **Eddie Van Halen** turned the heads of rock guitarists with the song "Eruption." This instrumental tour de force demonstrated his awesome technique, along with his big rock tone which has since become state of the art. Van Halen's use of two-handed tapping, the tremolo bar, harmonics and his warm gutsy sound ushered in a new era. In the early '80s, a new talent appeared as a rising force in the world of guitarists. **Yngwie Malmsteen**'s use of exotic scales and modes, specifically the harmonic minor demonstrated to many players the value of music theory. The next real showman to emerge was **Steve Vai,** "The Little Italian Virtuoso," as he was called by **Frank Zappa**. Vai got his start with Zappa, hired to play impossible guitar parts and has since moved on through various other groups, including **David Lee Roth** and **Whitesnake.** Vai built upon all the latest techniques, and emerged with an instantly identifiable sound. His use of harmonies, tremolo bar and unusual scales, along with a new level of flash and stage presence, are often copied. Vai's first guitar teacher, having heard enough from his former student, quickly entered the music scene, leaving no doubt as to who was going to lead us into the '90s. **Joe Satriani,** drawing from many diverse influences, brings with him a flawless sense of timing and broad knowledge of music that raised guitar playing to a new level.

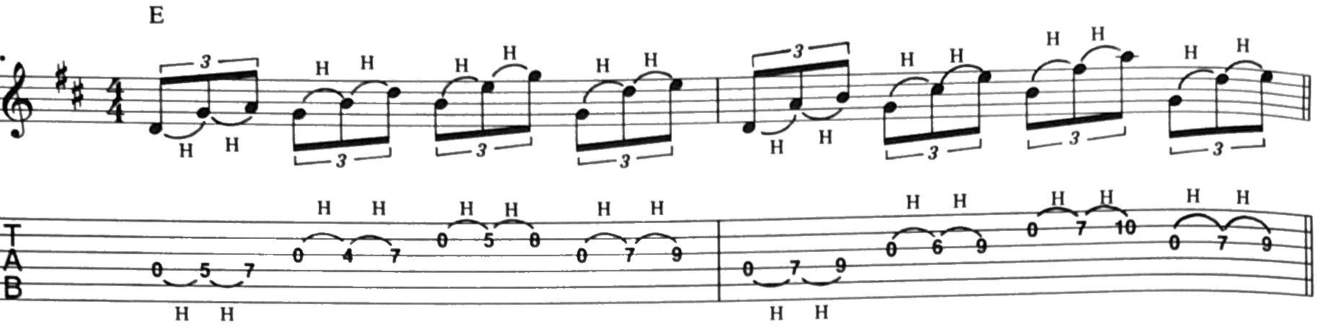
Recommended Listenings

Van Halen: "Eruption," *Van Halen I.* Yngwie Malmsteen: "Black Star," *Rising Force.* Joe Satriani: "Memories," *Dreaming #11.* Steve Vai: "The Attitude Song," *Flexible.*

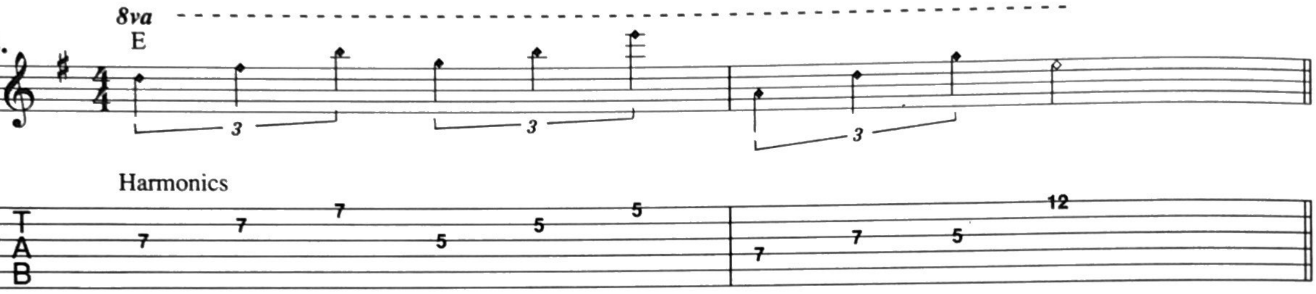
Playing Suggestions

The guitarists mentioned in this section are all very advanced players, but with practice you will be able to build upon what they have done. Their licks use many difficult techniques which they are able to twist to their advantage. Among them are many you have learned in this book, but are just being used in different combinations. The following licks will demonstrate sweep picking, tapping, speed picking, string skipping and harmonics. Most importantly, try to have fun with these and see if you can use them in your own playing.

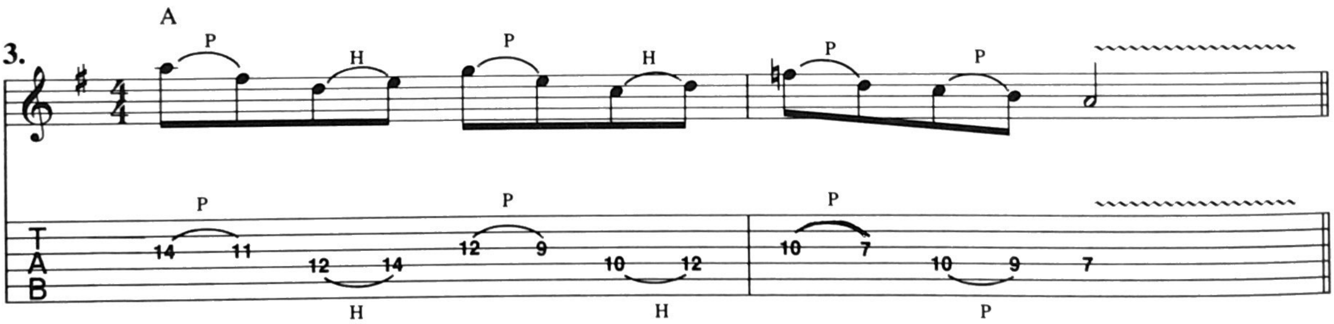
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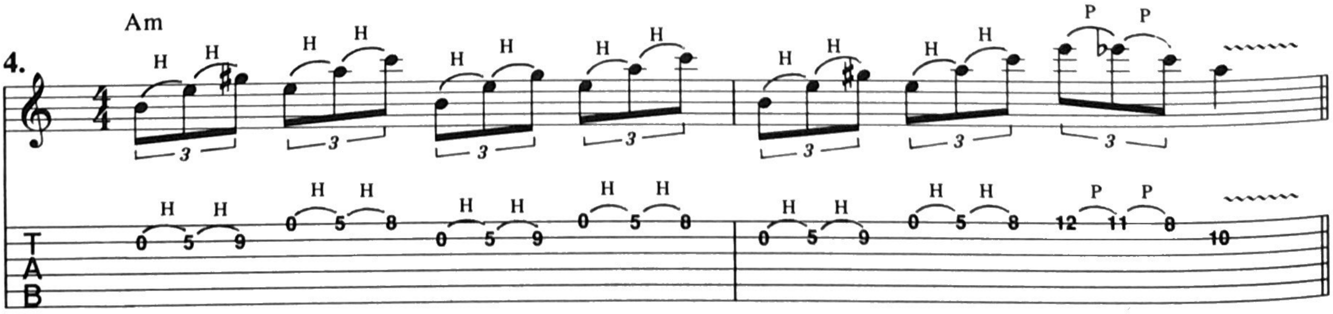
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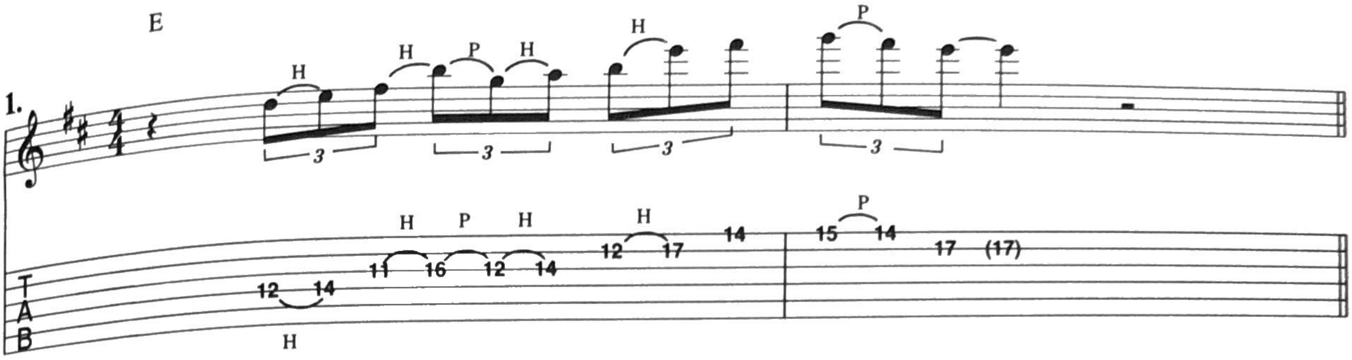
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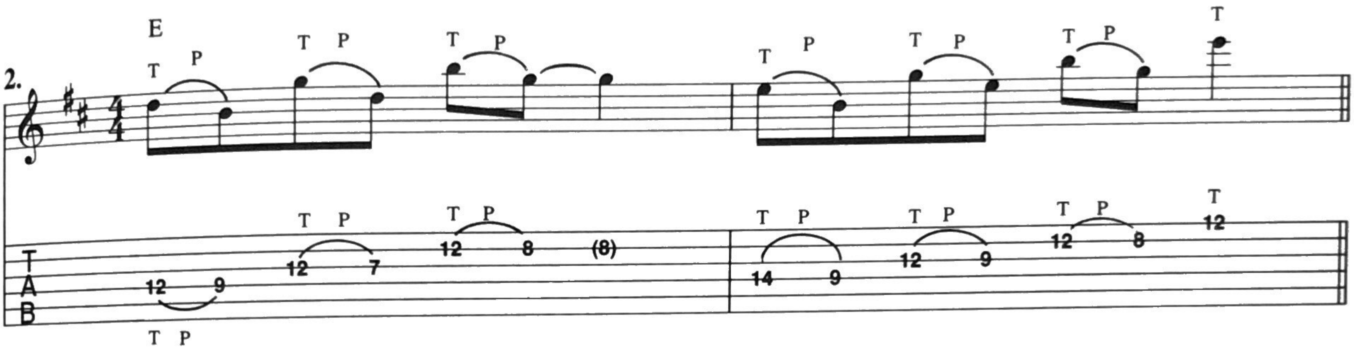
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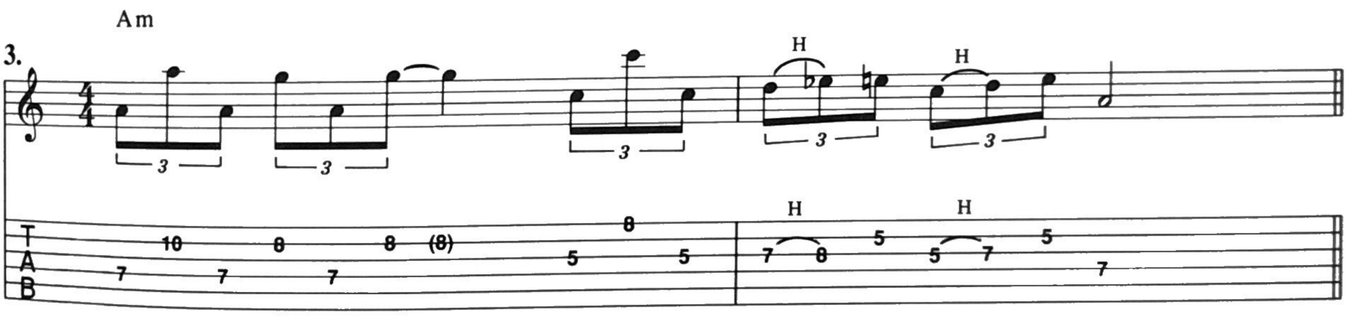
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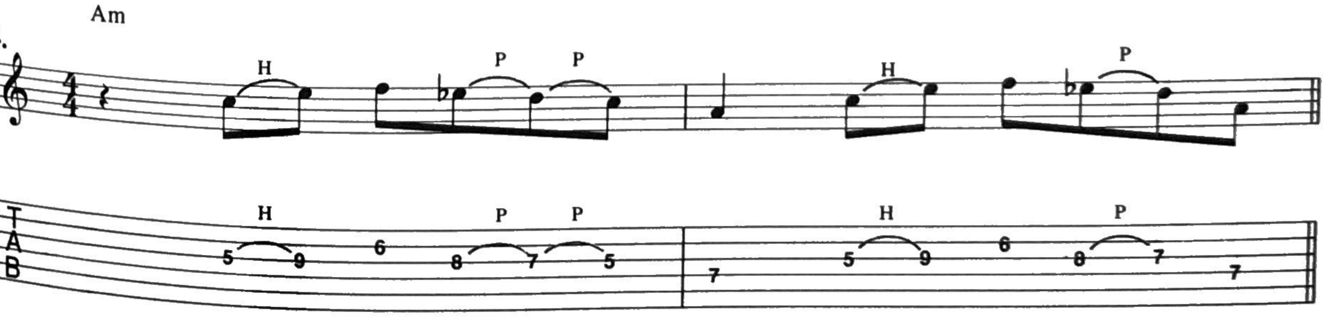
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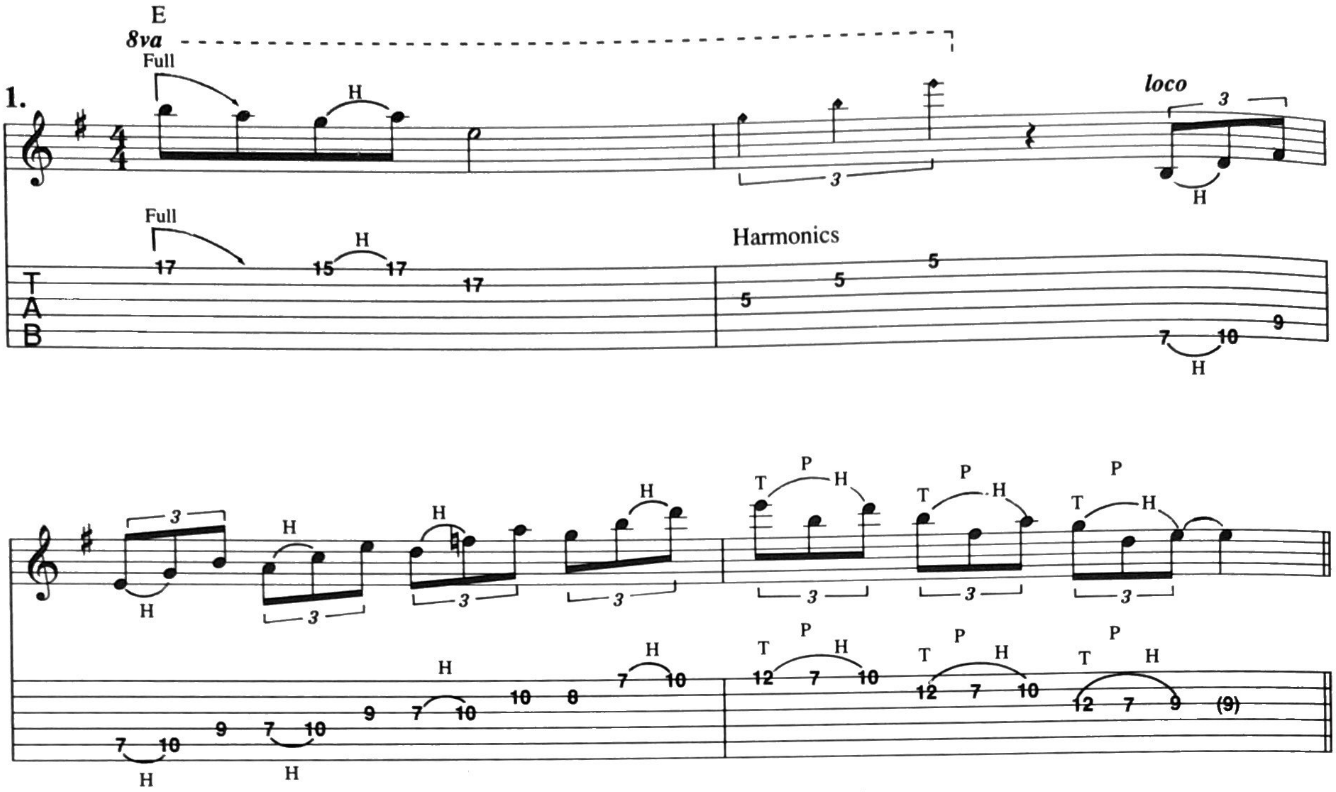
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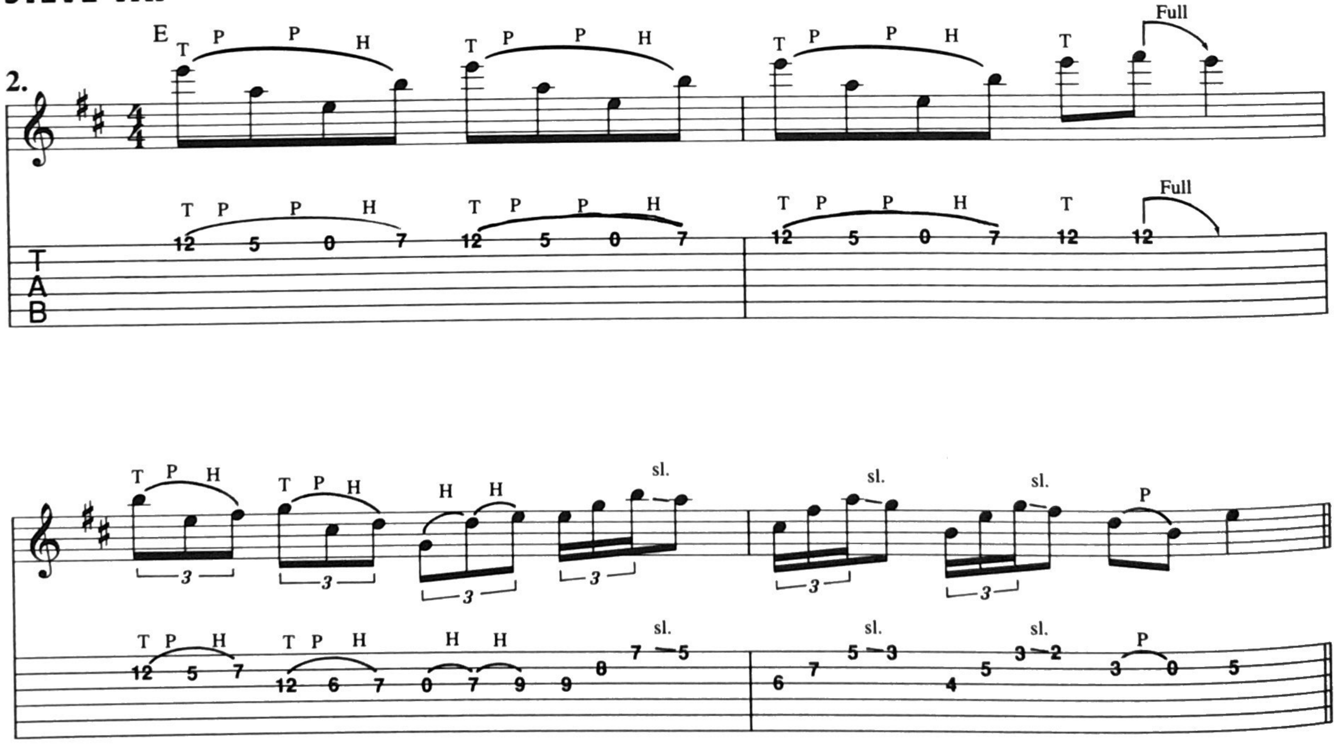
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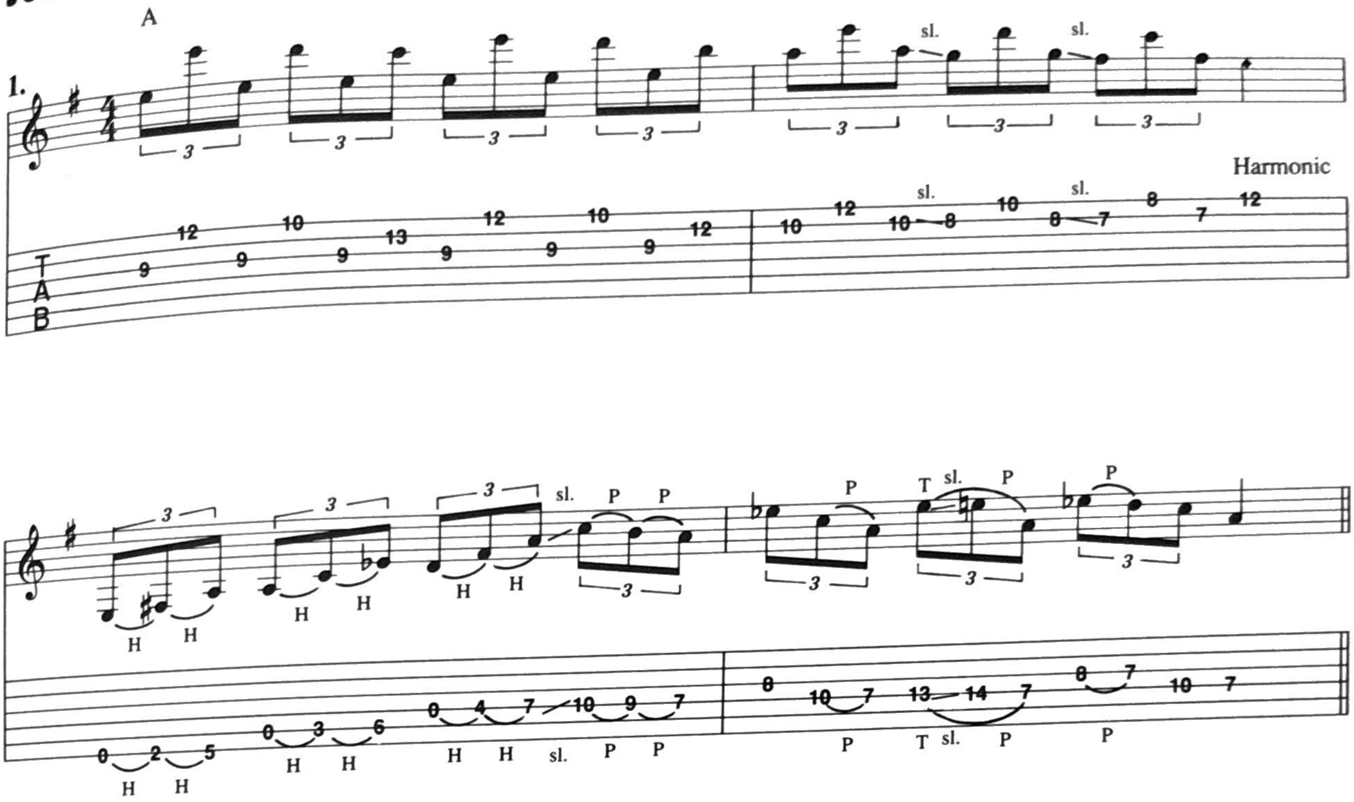


EDDIE VAN HALEN (VAN HALEN)
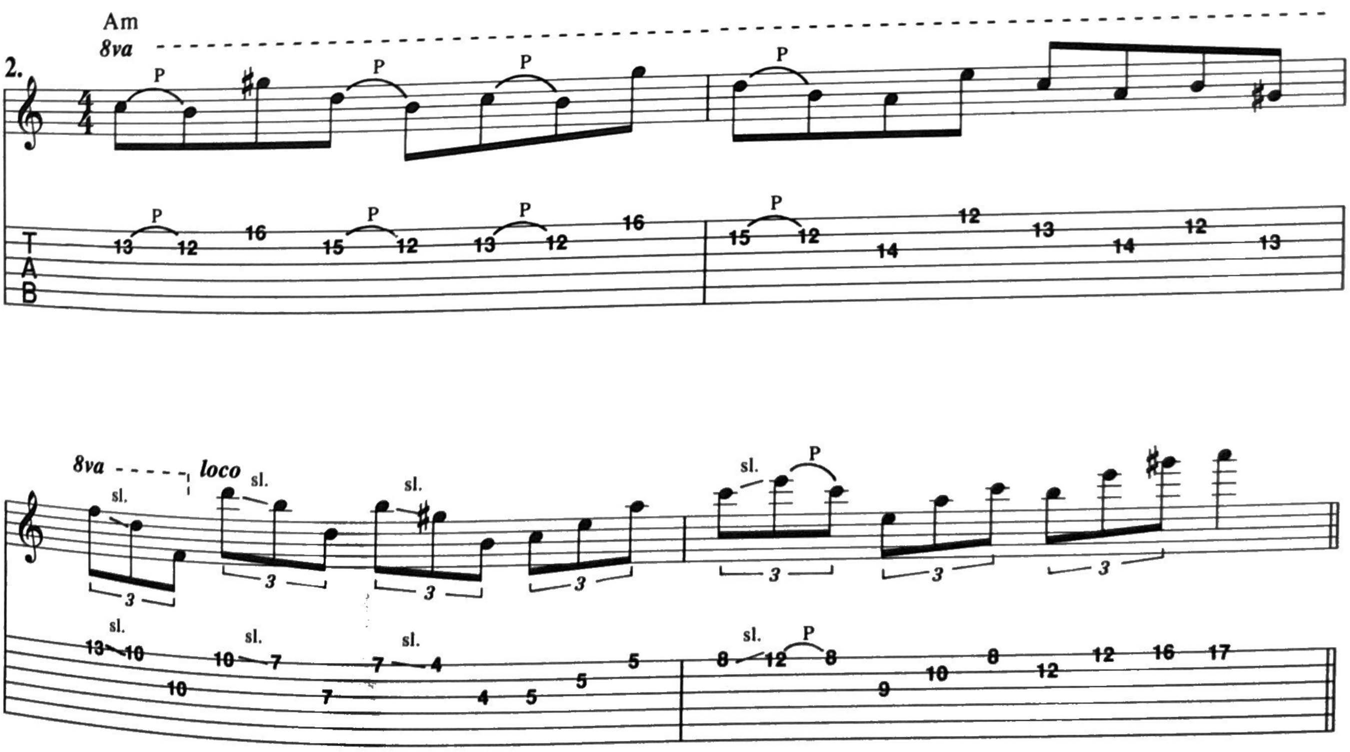


STEVE VAI



JOE SATRIANI



YNGWIE MALMSTEEN



SCALES

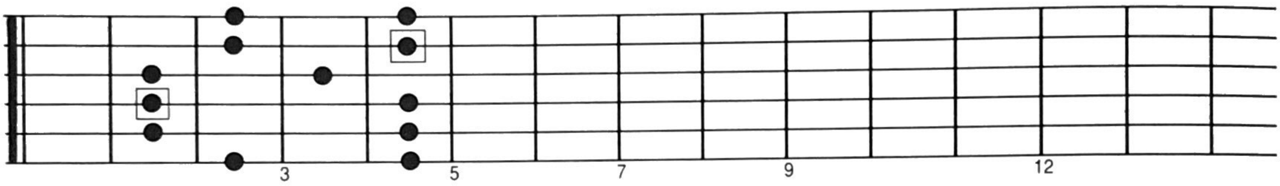
Here are some scales often used in playing heavy metal. Scales and licks make up a large part of all soloing. The following scales are all written out in the key of E. Each scale is shown in five different locations on the neck. The note with the square around it is the root or tonic note, which in this case is E. To put these scales into other keys simply take the root note and move it, using the note chart, to the tonic or root of the key you wish to play in.

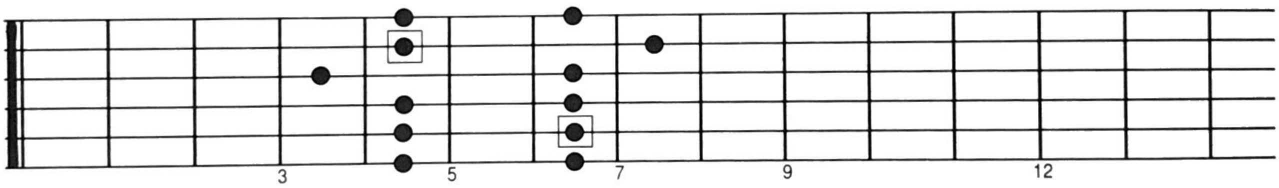
Note Chart

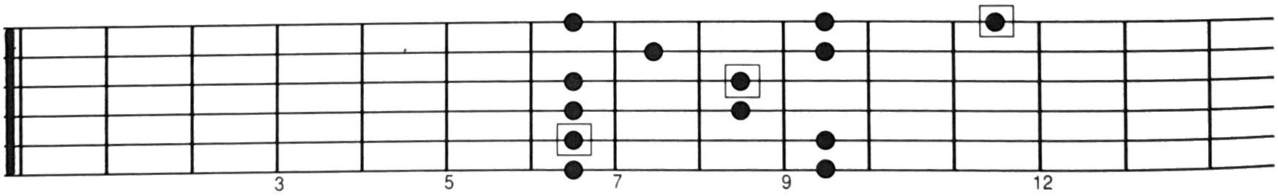
String ↓ / Number →	1	2	3	4	5	6	7	8	9	10	11	12
E	F	F♯ G♭	G	G♯ A♭	A	A♯ B♭	B	C	C♯ D♭	D	D♯ E♭	E
B	C	C♯ D♭	D	D♯ E♭	E	F	F♯ G♭	G	G♯ A♭	A	A♯ B♭	B
G	G♯ A♭	A	A♯ B♭	B	C	C♯ D♭	D	D♯ E♭	E	F	F♯ G♭	G
D	D♯ E♭	E	F	F♯ G♭	G	G♯ A♭	A	A♯ B♭	B	C	C♯ D♭	D
A	A♯ B♭	B	C	C♯ D♭	D	D♯ E♭	E	F	F♯ G♭	G	G♯ A♭	A
E	F	F♯ G♭	G	G♯ A♭	A	A♯ B♭	B	C	C♯ D♭	D	D♯ E♭	E

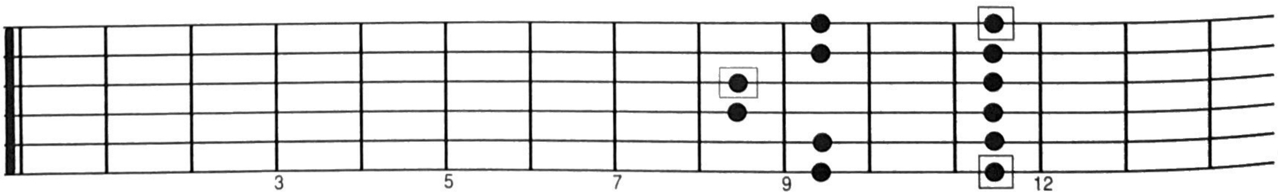
The Minor Pentatonic Scale

This five-note scale will work in any heavy metal song. This is by far the most commonly used scale in heavy metal music.

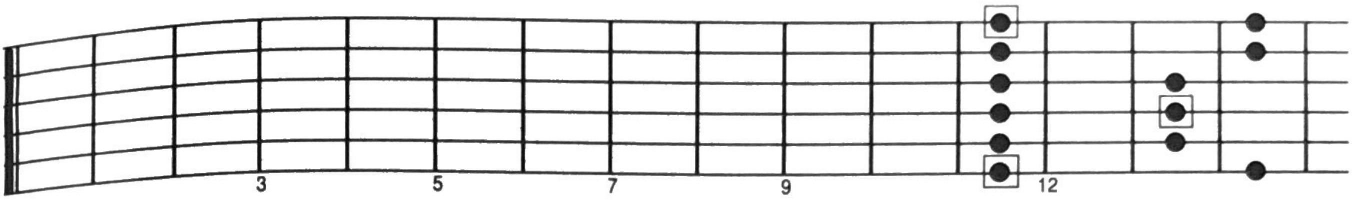






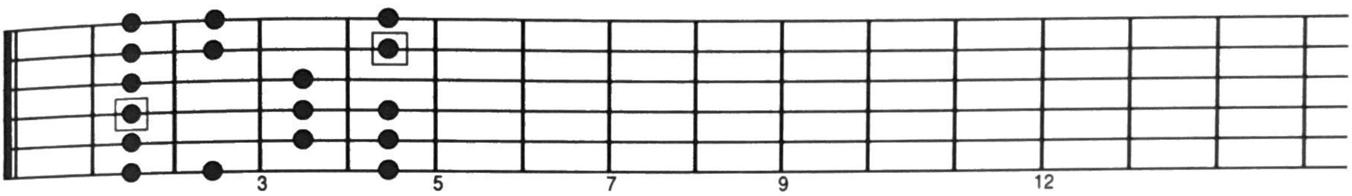


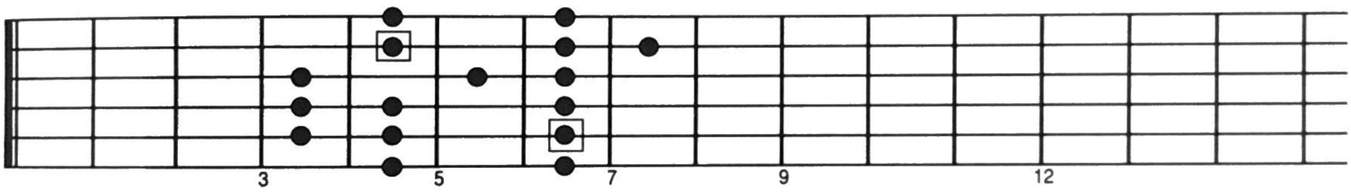
(The Minor Pentatonic Scale—continued)

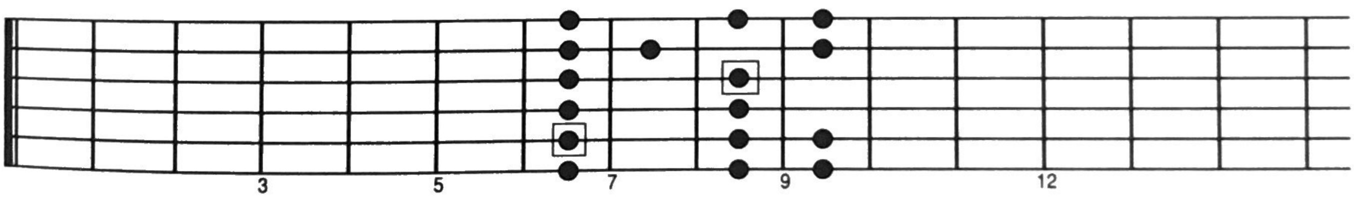


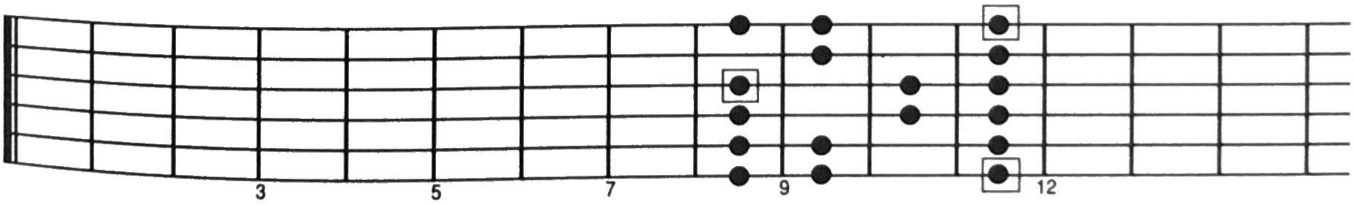
The Dorian Mode/Scale

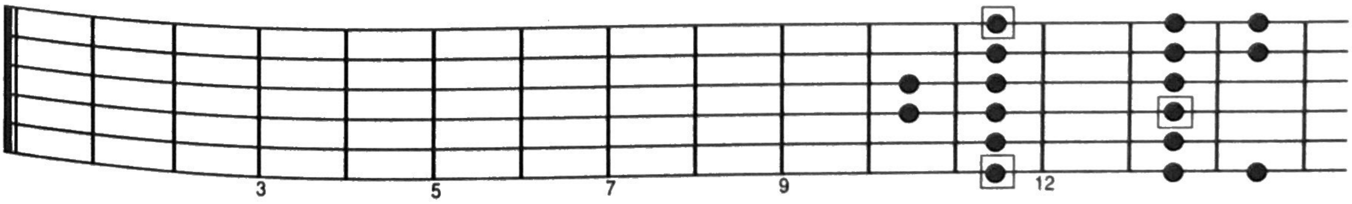
The dorian mode/scale is based upon the major scale. It has a minor feel and is effectively used in both major and minor keys.





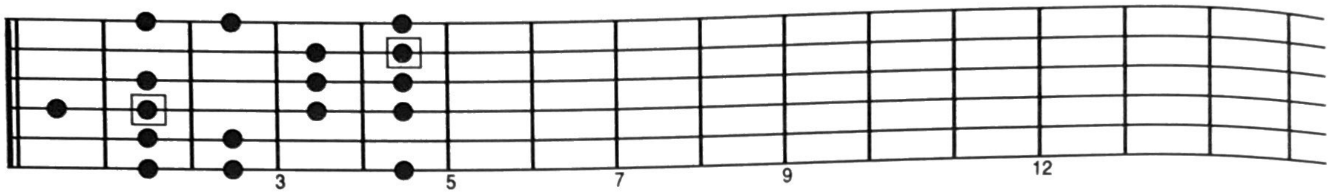


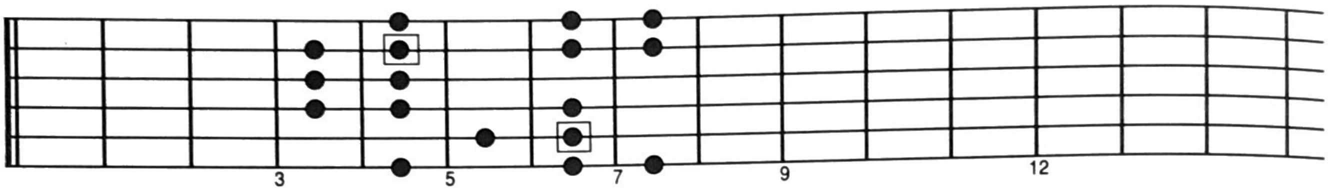


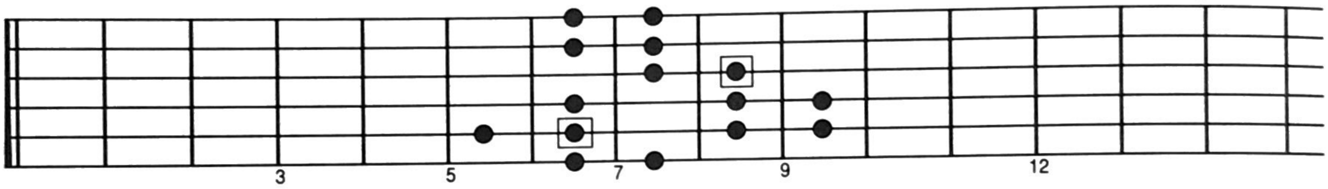


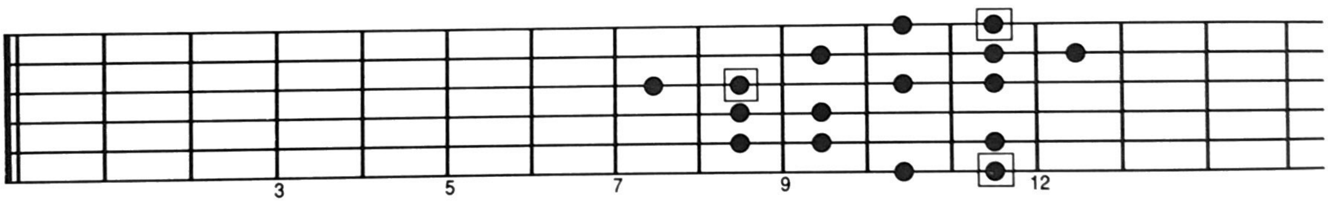
The Harmonic Minor Scale

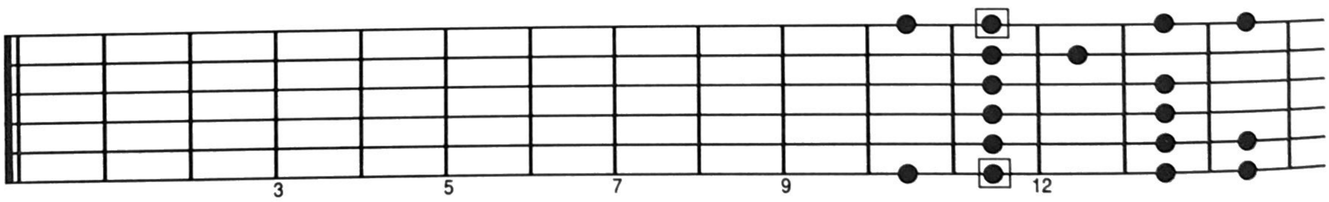
This is a minor scale with a raised seventh degree which gives a classical feel to the music.











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